MAXIMUMROCKNROLL

NO. 31 DECEMBER '85

$1.00

WAR AGAINST WOMEN

DOWN SYNDROME

STATE OF THE UNION

THE FRONT

CHILDREN IN ADULT JAILS

DISTEMPER

SUBCULTURE

FINAL CONFLICT

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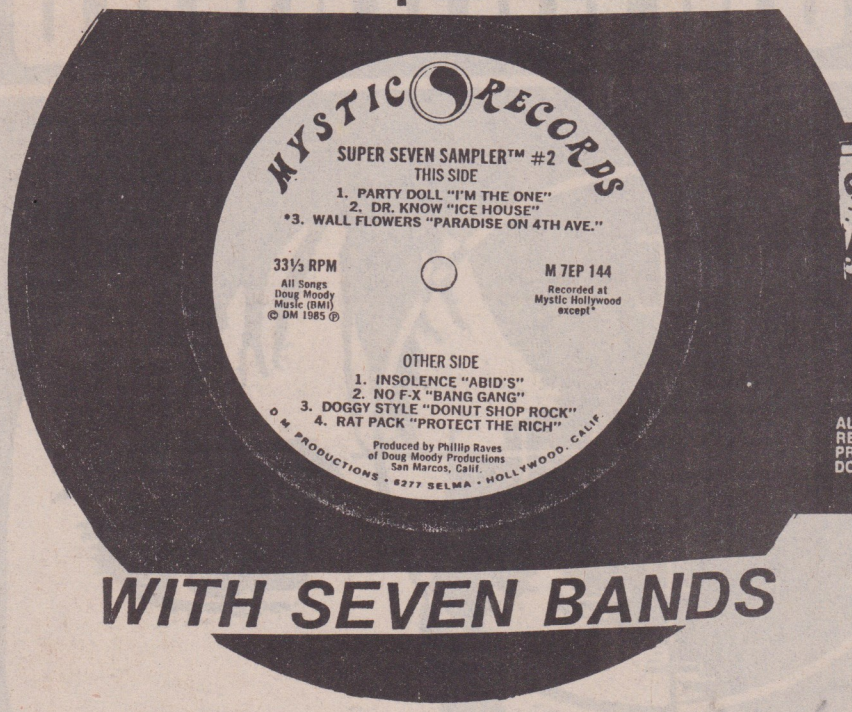
MYSTIC RECORDS
SUPER SEVEN SAMPLER™ #2
THIS SIDE
1. PARTY DOLL "I'M THE ONE"
2. DR. KNOW "ICE HOUSE"
*3. WALL FLOWERS "PARADISE ON 4TH AVE."
33⅓ RPM
All Songs Doug Moody Music (BMI) © DM 1985 Ⓟ
M 7EP 144
Recorded at Mystic Hollywood except*
OTHER SIDE
1. INSOLENCE "ABID'S"
2. NO F-X "BANG GANG"
3. DOGGY STYLE "DONUT SHOP ROCK"
4. RAT PACK "PROTECT THE RICH"
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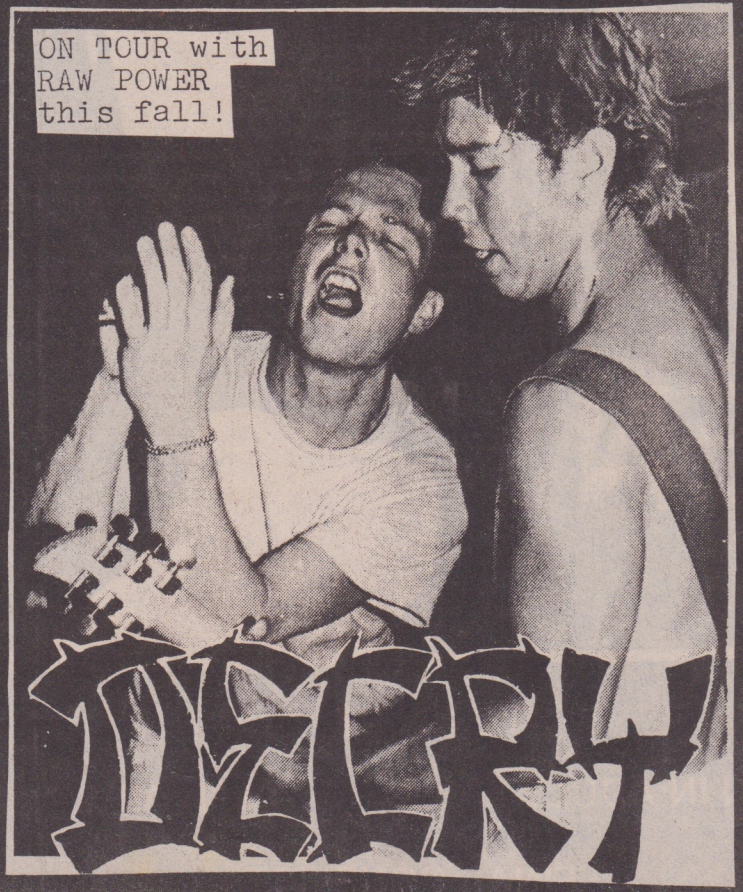

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MAXIMUMROCKNROLL

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U.K.: Current & back issues available from MRR/ P.O. Box 59/ London N22/ England. Copies are £1.25 each/ 6 issue sub for £7.50. Write this address for European wholesale info
EUROPE: Current & back issues available from U.K. address above. Copies are $2 each/ 6 issue sub for $12
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SOUTH AMERICA: Current & back issues are available from U.S. address below. Copies are $3 each/ 6 issue sub for $18

DEADLINES FOR NEXT ISSUE:
Scene Reports: Continuously
Ad Reservations: Now, in order to be guaranteed
Ad Copy In: 1st of month
Issue Out: 15th of month

AD SIZES AND RATES:
1/6 page: (2 1/2 wide x 5 down) $20
1/3 page: (5 wide x 5 down) $40
1/2 page: (7 1/2 wide x 5 down) $60

BACK ISSUES AVAILABLE:
Issues #9-30

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Kamala
Butch
Rachel
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Kent Jolly
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Rick Stott
Anna Chapman
Ruth Schwartz
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READERS: If your local record or magazine store isn't carrying MRR or runs out of them too quickly and doesn't reorder, please let us know the name of the place so we can tell our distributors. Your input is essential.

Please continue to send all records, tapes, letters, articles, photos, etc., to:
MAXIMUM ROCK'N'ROLL
P.O. BOX 288
BERKELEY CA 94701

TOP 15

For what it's worth, here are the Maximum Rock'n'Roll crew's current Top 15 lists. Please send us your records or tapes (2 copies of vinyl, if possible--one for review and one for airplay. The address is: MRR/ P.O. Box 288/ Berkeley CA 94701.

NO PARTICULAR ORDER

STEVE SPINALI

ASTA KASK-Med Is i Magen-LP
BEDBOYS-L'Indifferenza..-EP
CONFLICT-Battle Continues-EP
8th ROUTE ARMY-No Leaders-45
GOVT ISSUE-Plain To See-EP
LAZY COWGIRLS-LP
NUCLEAR COWBOYS-LP
PERDITION/VICIOUS CIRCLE-split LP
PROCES/STENGTE DORER-split EP
RAP-Wrap-EP
STAR CLUB-Punk! Punk! Punk!-LP
STATE CHILDREN-Bomb Shelter..-flexi
TROJNE-Skit-EP
ZYNTH SLAKT-Hit Med Stalarna-EP
V/A-Pinch and Ouch!-LP

RUTH SCHWARTZ

ASTA KASK-LP
BOSS HOSS-TP
BUTTHOLE SURFERS-Cream Corn-EP
CHRIST ON PARADE-Sounds of Nature-LP
COBRA-LP
CYNICS-Painted My Heart-45
DEAD KENNEDYS-Frankenchrist-LP
DOGGY STYLE-Side By Side-LP
8th ROUTE ARMY-No Leaders-45
EX-Pokkeherrie-LP
FAITH NO MORE-We Care Alot-LP
THEE FOURGIVEN-It Ain't Pretty..-LP
I BRAINEATER-Artist, Poet...-LP
KILDOZER-Snakeboy-LP
PERDITION/VICIOUS CIRCLE-split LP

PUSHEAD

FINAL CONFLICT-TP
CORPSE-TP
MACE-Process of Elimination-LP
NEBENWIRBURG-LP
CONCRETE SOX-3rd TP
V/A-Super Punk Market vol1-LP
POISON IDEA-Kings of Punk-LP
BATHORY-The Return-LP
V/A-Wild Riders of Boards-LP
DECAPITATION-TP
V/A-Vikings Are Coming-LP
SWANKY'S-LP & 7"
V/A-Babylon-LP
CRO-MAGS-TP
PART 1-Pictures of Pain-LP

TIM YOHANNAN

ASTA KASK-LP
BEDBOYS-EP
CHEECH & CHONG-Born in East L.A.
DOGGY STYLE-LP
8th ROUTE ARMY-No Leaders-45
END RESULT-TP
KNUCKLEHEAD-LP
LEGENDARY GOLDEN VAMPIRES-45
NUCLEAR COWBOYS-LP
PAGANS-...Shit Called Love-45
PERDITION/VICIOUS CIRCLE-split LP
PROCES/STENGTE DORER-split EP
RAW POWER-Wop Hour-EP
STATE CHILDREN-flexi
UNITY-EP

KENT JOLLY

V/A-Skate Rock Vol 3-LP
CHRIST ON PARADE-Sounds of Nature-LP
SACRILEDGE-Behind Realms of Madness-LP
V/A-Anglican Scrape Attic-flexi
ABSENCE OF MALICE-Awakening-EP
FAITH NO MORE-We Care Alot-LP
A NUMBER OF THINGS-Toasterhead-LP
V/A-Alive and Kicking-LP
ANGST-Lite Life-LP
POISON 13-First You Dream-LP
KILLDOZER-Snakeboy-LP
PONTIAC BROTHERS-Doll Hut-LP
WHAT NOW-Small Record...-EP
SHRIEKBACK-The Infinite-LP
DOGGY STYLE-Lp/AFRIKAN BAMBAATAA-LP

DOGTOWNE

KILLDOZER-Snakeboy-LP
S.O.D.-Besides My Head-EP
JUSTICE LEAGUE-Think Or Sink-EP
DOGGY STYLE-Side By Side-LP
SEWER ZOMBIES-Reach Out And...-LP
WE THE LIVING-Carnival of Vice-EP
ANGRY RED PLANET-Gawkers Paradise-EP
BUTTHOLE SURFERS-Cream Corn-EP
POISON 13-First You Dream-EP
WHAT NOW-Small Record w/4 Songs-EP
SQUIRT-Men and Their Masters-LP
DEAD KENNEDYS-Frankenchrist-LP
BAD TRIP-Never Had it Better-EP
BEYOND JOHN-LP/PSYCLONES-LP
BOX O'LAFFS-Dogbook-TP

MARTIN SPROUSE

BEEFEATER-Plays For Lovers-LP
WE THE LIVING-
POISON 13-First You Dream-Lp
SQUIRT-Mem and Masters-EP
UNITY-You Are One-EP
BEDBOYS-EP
V.O.A.-Voice Of Authority-TP
SCREAM-Still Screaming-LP
CONFLICT-Battle Continues-EP
FAITH NO MORE-We Care Alot-LP
DOGGY STYLE-Side By Side-LP
V/A-Pinch And Ouch!-LP
PERDITION/VICIOUS CIRCLE-LP
DICKIES-Banana Splits-45
FIEND-TP

MAXIMUM ROCK N ROLL RADIO

CSJR Edmonton,ALTA 93FM Fri 9PM
CFMU Hamilton,ONT 93.3FM Mon 11PM
CFXU Antoginish,NS 700AM Wed 7PM
CHMR St Johns,NFD 860AM Fri 11PM
CKMS Waterloo,Ont 94.5FM call sta
CRSG Montreal,Que call station
KASR Tempe,AZ 660AM call sta
KFAI Minneapolis,MN 90.3FM Sat 7PM
KFCF Freson,CA 88.1FM Tues 9PM
KGLT Bozeman,MT 92FM call sta
KHSU Arcata,CA 91.5FM Thur 11:30PM
KJHK Lawrence,KS 91FM Mon Midn
KPFA Berkeley,CA 94.1FM Tues 9PM
KRCL Salt Lake City,UT 90.1FM 1AM
KUGS Bellingham,WA 89.3FM Wed 11PM
KZUM Lincoln,NE 99.3FM Thur 10:30PM
WECI Richmond,IN 91.5FM
WEFT Champaign,IL 90.1FM Thur 9PM
WHUS Storrs,CT 91.7FM Sat 3PM
WITR Rochester,NY 89.7FM Thur 9PM
WRSU New Brunswick,NJ 88.7FM call sta
WTOH Mobile,AL 105.9FM Wed 6PM
WXDR Newark,DE 91.3FM Mon 6PM
WZRD Chicago,IL 88.3FM Sun 1PM

ON THE AIR

MRR ANNOUNCEMENTS FOR ADVERTISERS AND WRITERS/BANDS

BAND ARTICLES/INTERVIEWS

Bands, get your shit together! I'm amazed at how few bands know how to promote themselves, their music, and their ideas. Every underground band in the world should be able to compile a short piece for MRR or other zines, which could be submitted for running. MRR would like to get interesting articles/interviews on bands, accompanied by at least one photo, lyrics, logo, address, etc. Then as time and space permits, we can run them. We discourage (and won't run) ego/hype crap, but will gladly run clever pieces that deal with ideas. Are there any ideas out there???

FEATURE ARTICLES

Lately, MRR has received a few really good longer articles for publication, something we've been hoping for and are quite glad to publish. If you (or someone you know) has some well-thought out or researched articles that they might want to share with around 40,000 people, please take a chance and send them in for possible consideration. We're especially interested in investigative and historical reporting in a variety of fields (politics, culture, history, philosophy, humor, etc.), and though we don't really pay for writing (we don't pay ourselves for working on the mag either!), we are open to some kind of compensation for longer or more exceptional work. Hope to hear from you.

AD RATE AND CRITERIA CHANGES

I'd like to annouce a few changes with MRR's ad policies, forced upon by an ever-increasing demand for a very limited amount of space.

First off, we will have to strictly enforce the "one ad per company" policy. At times, we've been lax about it, but we can't afford to now if we want to meet everybody's needs.

Secondly, as before, priority space will go to record distribution, tape, band ads, with others (t-shirts, etc.) on the wait-see basis.*

Third, if you want to advertize just one single product, then you cannot have our largest size (1/2 page). We must limit 1/2 page ads to those with 2 or more products or a catalog.

Fourth, the price for a 1/2 page will go up from $50 to $60. Since a 2 1/2 x 5 costs $20, a 5x5 costs $40, then logically, a 7 1/2 by 5 should cost $60. We had it at $50 to encourage 1/2 page ads, but at this point, it's become self-defeating. So, beginning with #32, the cost will become $60.

Finally, we wage those of you who are spending their good money on ads to spend some time making them look eye-appealing. And also, please send your ads in at the correct dimensions. It's amazing how many ads show up a 1/2 inch too long on one side, and equally short on the other.

Hopefully, these few changes will enable anyone who wants an ad to get one placed. As usual, try to let us know well in advance that you want space saved (sending money in with you reservation certainly helps). Then just send in the ad copy itself by the deadline (first of the month).

Thanks, Tim

*[one note on t-shirts ads: we suspect that some of the ads for band t-shirts are done without the permission of the bands, on their labels, so if you want to advertise such items, we'd like some proof that it's legit.]

Thrash music fans revive radio program

By Elizabeth Parker

"Maximum Rock-n-Roll," a pre-taped thrash radio show on KUGS-FM, is back on the air after being removed from the programming schedule two weeks ago.

The show was rescheduled after more than 300 people signed petitions and the station received a flood of protests.

Ritchie "Rich" Hodges, who uses the taped show with his live show, said there was "a torrent of calls," after he announced the cancellation over the air.

"It was like taking away their cars or something. Yeah, like taking away their cars."

"Maximum Rock-n-Roll" is taped in Berkeley, Calif., each week and sent to KUGS. Cellophane Square, a local record store, sponsors the show. The show is a compilation of various garage-thrash bands from around the world.

Scott Lennon, the program director for KUGS, said the show was cancelled mainly because of the low-quality of the recordings.

"Usually the recordings aren't very good," Lennon said, "and we wanted to support more in-house programming."

Lennon said the show, which was originally aired at 10 p.m. on Wednesdays, came right after a live folk show that KUGS broadcasts from the Roeder Home. The Program Advisory Committee decided that having the shows so close together was bad programming.

Lennon said the four-letter lyrics in some of the music also were a reason for moving the show to its current 11 p.m. time slot.

"It would be irresponsible of the staff not to think about obscenity," he said.

Hodges said the show is popular. He received calls from as far as La Conner and White Rock, B.C., about the cancellation.

"There's even a strong thrash contingency in Anacortes, strangely enough," he said.

Lennon said the Program Advisory Committee also was concerned about Cellophane Square underwriting the cost of the show. They received half-price advertising in exchange for sponsoring the show. Lennon said the committee didn't think it was fair to other advertisers.

He said the committee decided to keep the show because of the amount of support showed by the petitions and calls.

"A reason we decided to cancel the show was because of the low quality of the tapes. But with industrial-strength thrash, that's part of the aesthetics. At first the KUGS staff hadn't considered that," he said.

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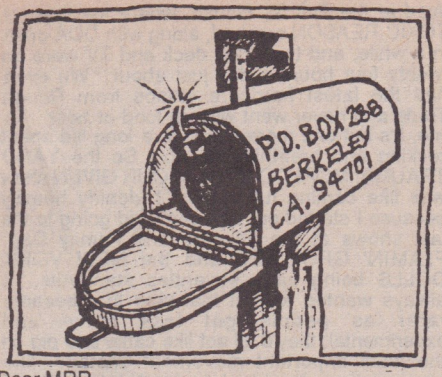


Dear MRR,

Your articles on the 'New Right' have been thought provoking and informative. I was especially taken with the coverage of Pat Robertson and his "700 Club." This is why I'm writing.

I was a "born again Christian" for about two years starting back in July of '82. For reasons that are unexplainable here, I 'found Jesus' and was 'saved' and even went so far as to be baptised in front of the entire church congregation and anyone else who bothered to show up. At the time I truly believed I was doing what the Lord wanted me to do. In fact, I would do anything the Lord wanted me to do short of murder. It was during this time that I began watching religious programming and our beloved televangelists. I went right along with whatever they had to say, sending in my hard-earned money and praying for more souls to be saved. I was told to support Jerry Falwell, Jimmy Swaggart, and a host of other "godly men" simply because they were Christian and doing the Lord's work. Needless to say, in my ignorance, I did, not know how brain-washed I was. I also need to mention that aside from the T.V. viewing, I was involved in Bible studies, church activities and anything else I was told to do in the name of the Lord. I even had a room mate who turned out to be a fundamentalist fanatic to the point of lunacy! Anyway, as events transpired in my life, I began to feel oppressed -- all these holier-than-thou people telling me how to live, what to wear, how to eat, how to vote (this really was too much), and on and on and on. I slowly began to realize that my life was being completely controlled by my new "friends", many of whom were sincere, but many of whose sincerity only extended as far as the church walls. I felt an outcast if I refused to participate in certain activities within the church. And I didn't like all these people that I didn't know prying into my life, telling me we're all brothers and sisters in Christ and demanding my time and energy and then ignoring me if I missed a service or wasn't active enough in the church. I was pushed very hard to "join" the congregation so that I could "contribute" to it. Wasn't I already contributing by being a believer? Wasn't it good enough that I was willing to follow God's doctrines and principles even to the point of outright ridicule and persecution from my old friends and people I didn't know? I guess not. Eventually I began to regain my identity and start thinking clearly again. I'm not saying that it was a totally bad experience because it opened my eyes to my own spirituality, but I was definitely being oppressed and manipulated through it all. My room mate didn't like it one bit when I started coming out of my trance -- we fought all the time (I was always wrong, Satan had me in his clutches) and at one point we came to blows where she was pushing me around and rebuking in the name of Christ as she's tearing my clothes with this look of manic hatred and complete idiocy in her eyes. Can you imagine? After that, I said I had to get the hell out and I moved here to Chicago. (I lived in L.A. for 10 years - going back next summer -- YAY!)

So here I am again. Reborn you might say, yet reborn to real life and real thinking. The real point I'm trying to make is that when one becomes caught up in the Christian movement, he is prey to every kind of manipulation imaginable. Thru the T.V., radio, church or whatever we are expected to believe in and support these idiots who in the name of God are exploiting people everywhere (racism, sexism, you name it) for their own financial gain. The Christian movement is alive and kicking with right-wing idealists. Support Reagan because he wants to put prayer back in schools! Support Falwell because he's the head of the "moral marjority" and a Christian brother -- the list is endless. Don't be manipulated -- think for yourself! It's a great idea to be in touch with your spiritual self, but don't do it at the expense of your mind and sanity. The Bible tells us to submit to all authority because it was put there by God. Bullshit! I'm not going to submit to any authority that won't feed its poor, caters only to the rich, and gets us involved in all sorts of shit in other countries where we have no business being. If being a "disciple" means supporting mindless missileheads and their sexist, racist, capitalist oppression I'd rather not participate.

Thanks for a great mag and God bless -- Dawn Tirschel/3734 N. Pine Grove Ave., #206/Chicago, IL 60613/

P.S. UNIFORM CHOICE -- get your asses out to Chicago! Tour! L.P.! Anything!

People at MRR,

I was walking down the street in what amounts to the ruins of Detroit when I came across a copy of your magazine on the window of a "revolutionary" (read: commie) bookstore. I went inside and asked the comrade behind the counter (he was "doing the books", in a non capitalist way, I imagine) where I might find books or mags of anarchistic writings. He told me they didn't have much, except your mag and a few others (i.e., "Kick It Over", "Overthrow", etc.). The place was a tomb of Lenin, Marx, Mao, Ho, Lo, you name it, more of the same old ideological pablum which is boring, not to say useless in a 1985-American, degenerating landscape. I bought my mags and newspapers and got out of there as fast as possible. Who knows, there coulda been a COINTELPRO agent taking my picture from the adult bookstore across the street, not that they don't already have ample documentation on me (and you!). There's an old maxim: "Just because you're paranoid, doesn't mean that they aren't really out to get you!" Or something.

Didn't know that MRR covers the anarchistic punk scene worldwide (imagine, "Macedonian" punk in Yugoslavia! Ya mean they didn't get their ears chopped off by the CCP'r clone nazi agents?). Also find MRR exhaustive concerning the American scene. I didn't find a column of Michigan music, but that's OK. Mostly cover bands - gagg! - Bob Segar clones ad infinitum, tho an energetic and creative band will occasionally emerge from the tripe of Ann Arbor or Detroit's inner destruction only to be beaten down by indifference and the suck-ass "music business" parasites. I'm glad to say that the punk humans I know are completely disgusted with Michigan and want out (one confused fella tried to swim to Cuba from Key West, but the authorities fished him out).

Gotta admit I absorbed Sara Diamond's article and Seething Wells' stinging diatribe rather readily. R.K. Sloane's graphics are an intense reality. Kinda like ingesting designer drugs and subjecting oneself to "Eraserhead" five or six times. Sorta like cybernetic "peace and love" revulsion. I dunno, but I liked.

Why don'tcha run a piece on these anti-rock troglodytes currently spreading their anal-retentive message via subcommittee hearings in Washington? (Ya know, the mothers who think anything harder [or different] than Pat Boone causes moral decomposition). I mean, these mother (fuckless) one cell fascists who'd have us all going to church with Jerry Falwell and revelling in the sticky archaic mess of Jesus' blood and body (a form of spiritual necrophilia).

Anyway, keep up the good work. I edit a magazine (poetry, fiction, insanity) which you might be interested in looking at. Maybe we can exchange. At least that'll keep me away from the flag-wavers and their desire for communism in the hinterland. No sense being a willing nail for Reagan's hammer.

Kurt Nimmo/ Planet Detroit magazine/ P.O.B. 28414/ Detroit, MI 48228

Dear MRR,

During the years, I've often read MRR and I've always thought it was an impressive amount of information which was on sale here; and, though I of course do not agree with all the opinions of the MRR staff, I respect you for your beliefs because of the chance you offer the readers to say their opinion. Sometimes the pages with readers criticising all sorts of different subjects is the most interesting (not that I don't find the rest interesting). So now I've finally pulled myself together so I can get something off of my chest; here we go! I see punk as a sort of personal development, especially when I look back on when I started being "punk" 6 years ago. It is disappointing to see the lack of active female involvement in the movement through the years. Personally, it means a lot to me, though I'm male myself, not something I'm especially proud of, I have to admit. We as men have to be aware of the fact that, even if we try to avoid sexism within ourselves, it does not have to mean that we succeed. We cannot allow ourselves to sit back, relax, and think that we've made it. On the other side, women must react against sexism; for far too long, they've acted as passive accepters of what is going on. Actually, the "readers' opinion" pages in MRR is the only place where so many female punks use the right which they have, and which they should use, to make a stand and defend it. Keep it that way, and let the tribes increase. Now, I know that someone must be thinking about these things as well, and I would like very much to communicate with females and males so that we can develop the ideas further and bring an end to sexism, at least in our own bloody movement. I think it's offering me a form of education that was completely lacking at school, so please write me. If I don't get any response on these words, the paper they were written on might as well have stayed in the woods where it came from. Another thing is that if anyone needs their fanzines, poetry, statements distributed, contact me at this address: Kent Nielsen/ Lahnsgade 45 kl, 5000/ Odense C. DENMARK

Dear MRR,

Mykel Board in #29 is right. I have been extremely lucky to be allowed to know some "older" punks within our scene. They are uplifting to know. They never sold out. One person in particular I would like to mention, and I hope she doesn't mind this, is Julie Mahern. She has two children and runs a clothing store here in Indianapolis.

I'm now in my senior year and this is something that worries me: I will be on my own, college, job etc...are becoming realities and I don't want to sell out. Julie has been an incredible role model for me. She has shown that you can raise a family, make a living and remain a thinking individual who is involved. She has taught me more about living up to what you preach more than any other person. I hope that I, too, can someday be as inspirational to the youth of the future sub-cultural stuggles.

To all "older" punks, activists, etc... help us younger "kids". Be role models, help guide us. We can do some stupid things, but we can also do some great things. Thank you, Julie, for sharing a part of yourself with me and thanx from the many others who look up to you. And also, thanks to the other older punks here in Indianapolis who have supported the younger "kids". Love, peace and unity, Julie Bowers/ 5614 Brouse/ Indianapolis, IN 46220

Dear Steve,

Just a quick note to voice my opinion on your column (#29) - I don't feel you should really come down on bands that sing about personal anger and problems. Not everyone has the ability to rationalize and digest major problems; I myself am in a band, and the stuff I write (mostly) deals with my outlook, although I have written on other subjects (how women

are treated, vivisection, etc). I cannot solve my own problems, therefore I will not even begin to address the problems of this shitsuck world. Well, that's about it. Take care and try to stay happy.
Michael Miksis/ 293 Lawrence Ave./ North Plainfield, NJ 07063

MRR,
I'd like to give you guys a little piece of info., YOU FUCKIN' SUCK MONKEY TESTICLES! All of you, your all fuckin' the same. Godless, commie, pinko, gooks is what you are! I'm tired of your magazine and your readers trying to insult me (U.S. skin) and my country! If you don't like it you can fuckin' leave it, let me tell you what I'm like, o.k.?
I'm white and proud (if I was black I would be proud too.) I'm a skin. I listen to U.S.bands (U.S.CHAOS, IRON CROSS, AGNOSTIC FRONT etc...) and some U.K. band's (SKREWDRIVER, LAST RESORT etc...) And I honestly believe that most of the so called "communist" "peace punks" are full of shit! They don't even believe in this, they're just fuckin' scared to admit it because it's cool to have commie ideas. I suppose it"s also real cool to let illegal aliens come over and fuck up OUR (the people that are proud of it) COUNTRY? They deserve an equal chance rite? Well fuck them. It's time to start thinking 'bout ourselves (Americans) before it's too late and we gotta fight foreigners just to get a job at McDonalds.
Better dead than red! Your pal, Scott Lloyd/ 1905 Chamfers Farm rd./ Chesterfeild, MO 63017
p.s. Yeah fags are gross.

Dear MRR:
In modern-day America, we live in fear of war (nuclear war, specifically). Karl Marx, the father of Communism, wrote that the greatest way to control people is to cause them to live constantly with the threat of war.
This is not the only point of Communism/ Marxism which is being applied in the U.S. today. I have found that all 10 planks of the Communist Manifesto, by Karl Marx, are in force right now in the good ole U.S.A. Read on:
1) Abolition of property; all rents of land to public purposes (In the US, all land in taxed, permitted, or rented from the state. If you think you own land, stop paying property tax and find out who really owns it).
2) Heavy progressive or graduated income tax (We have this and the gestapo tactics of the IRS to enforce it).
3) Abolition of all right of inheritance (There are taxes on inheritance, and they are steep. The government even robs from the dead).
4) Confiscation of property of emigrants and rebels (Tax protesters, among other people, are considered rebels. IRS confiscation without due process of law, withholding taxes, and other tax penalties prove this point).
5) Centralization of credit in hands of the state, by means of a national bank (The Federal Reserve Bank, which has been lending to and extorting money from government since 1913, is the culprit here. By the way, anything you buy with a Federal Reserve Note is owned by the Federal Reserve Corp. because it is a credit note in which they have promised to pay).
6) Centralization of means of communication and transport in hands of the state (The Federal Communications Commission and your driver's license prove this point).
7) Extension of factories and instruments of production owned by state; cultivation of waste lands; improvement of soil (Dept. of Agriculture controls this point. The Desert Act of 1902 provides for cultivation of waste lands).
8) Equal liability of all to labor; Establishment of industrial armies (Social Security, a fraudulent scheme to extort money from working Americans, is this industrial army. A giant labor union. How many don't have a SS#?).
9) Combinations of agriculture with manufacturing industries (Corporations are taking over our farmland through foreclosures. In 1922, there were 47 million privately owned farms. Now, there are 3 million, with 268,000 foreclosures in 1984).
10) Free education for all children in public schools (We have this. We learn only what the government wants us to learn. Private schools are government-sanctioned).
Now you have it. This, hiding behind the facade of "freedom" and "democracy", is what we are left with. When will we take action to stop it? The threat of Communism is false. We already have it. The threat of nuclear war is being used to control us. Replies welcome. Brian/ 527 N. Hoover St./ Los Angeles, CA 90004

Dear MRR,
I read with interest Tim Yomama's column in MRR #29. If you really believe that sexism is not as prevalent in punk music today as it was in the 60's, you're wrong. Listen to Deborah Iyall putting down her lovers on ROMEO VOID songs. Even Penelope Houston of the (also) defunct AVENGERS said the highly stratified punk scene has its sexist attitudes. Okay, so the ultimate blissful politically correct world is the one we all get to act out our hardcore skin and leather fantasies with chains in? Wrong again. The Rockefellor Rothschild fashion experts have already co-opted your innermost head gear just like they did before, as you aptly pointed out. But going to a teen-fair in the sixties and buying paisley lollipops and surfer crosses is a little different than the latest fashion shows that are currently paraded around chains on leather for the women, in the Chanel line on "People Are Talking", for instance. Then there's "Return of the Living Dead", featuring hardcore stereotypes and punks acting like Wally and the Beaver. Hey, it fits, actually! None of the tunes stood out on this first real exploitation movie of the hardcore music fan world. And that's not surprising - what with generic thrash and industrial what not sounding less and less original with few exceptions. I think there are twenty all--time classic post-1976 totally indispensable tracks. Not whole LP's, just tracks. The same naturally holds true of any of these newer neo-nouveau bands. That's all it is as far as rock 'n' roll goes, anyway. Eddie Cochran wrote it. sang it, and performed it all in six short sweet songs that I don't think HUSKER DU or anyone else around is gonna be able to top, regardless of countless variations on essentially the same theme or genre.
Then there's the original sixties punk and psych coming in on Pebbles, Rhino, Nuggets, Rubble, Psycho, Boulders, Mindrockers; and if you're smart like Charley Lamey, who wrote an article for you in '84, you'll continue to sift through and add to an ever expanding library of classic angst and pop rebellion. Pebbles vol. 7 and 8 focus on the political and protest material briefly of the scene and it wasn't all cars and girls and John Sinclair's White Panther Party. In fact, MC5 was apparently manipulated by Sinclair for his Freudian, gun-toting bombasts that eventually and completely made the MC5 look like fake revolutionaries. "Revolution is not made by Mickey Mouse." - Carlos Fuentes
So these roots are not all wrapped up in Rolling Stone polish and counter culture clap trap. There's a way of life to be found in those rare records, sometimes just in the pronunciation of words. The 60's best tracks I've heard are more radical than anything the SEX PISTOLS ever put on vinyl. Sprinkled throughout the many compilations, so you have to sift patiently, over and over if you get distracted by your usual punk hardcore eighties programming. You will find at least a hundred distinct classics apart from all the rest worth putting on Beta Hi Fi Video for optimum sound reproduction.
It's obvious no one will ever put Pebbles vol. 23 "Highs in the Midsixties" on Compact Disc, and cassettes don't have decent sound quality unless you have a ten thousand dollar Nagamichi set-up, so forget cassettes for valuable, long-lasting reproductions. They're only good for short term anyway. Run through your amps and dig that difference. Don't tell me punks can't afford such bourgeois hardware. I lived at the Fell St. House, where the likes of TOXIC REASON crashed, along with DOA once in a while, and the video deck and TV were on twenty four hours a day just about. We even had the latest hardcore videos from Rough Trade and never went without food or beer. To me, it's but one more scene in a long life spent rocking and breathing music. So the YARD TRAUMA, MORLOCKS, and FOUR GIVEN show was like coming full circle. I identify heavily because I started out as a punk kid going to the last shows at the Fillmore and Family Dog; FLAMIN' GROOVIES and the NEW YORK DOLLS being early seventies standouts. I always wanted to feel that vibe that became rarer as people got less naive and experimental; they'd all act like cattle and dig on the least important movement onstage, like easy victims for ideology and International Communism that were swallowed whole! It seemed like only the original heads could see the big picture, and garage bands who could keep the beat going were heroes, not gods. We were human and made mistakes. Women were there having a great time and didn't realise they weren't being treated in a totally liberated way until later, it seems. That's the way it seemed in S.F., which was the microcosm of those crazy years. Of course, it all blew up in our faces. The lucky ones knew it was all a flash in the pan anyway. The original hippie community spirit came and went very quickly - by 1969 - and I was still a teenager with more than one hopeless cause. Fortunately, my dad was radical and cool in the trruest sense. He snuck in the Fillmore on closing night . He went in like a flash and recognised Allen Ginsburg from the old North Beach scene. Ah, there's another scene altogether; it used to be where the hippies would "graduate" to after finishing SF State or whatever. No such ground or framework exists in the same way anymore, but some of the spirit and experimentalism have been gone for so long it's really overdue in returning. Older hipsters have always been a part of the underground scene and cutthroat has always been the game you have to get through, whether business-wise or literary,. Someone will criticise your act to the ground every time. Tuff titty. learn to fight back and you'll get sharp. Peace.
There's never been any room for the weak-kneed pollyannas in any of the hip, beat, punk, or nouveau psych scenes, so don't be too sure it's just a pose. If you're ever in that kind of a place, just quickly get out, 'cause it's plastic and will cause brain damage if you stand there trying to look superior or more "up" in the underground. Long enough. You may even resort to some delusions of grandeur and think you're changing the course of history knowing all these important people like William Burroughs. Wake up and smell the coffee! You're probably stuck up for all the wrong reasons, and what the new long-hairs may be saying to you chain and crew cut types is "Big deal! One freak-out is as good as the next! Do your thing, short hair! I don't judge you by the way you look, so don't judge me!" You see how this all goes around and around? The Mod rebellion in the early 60's was so subtle that only other Mods and such could identify it. The music, dancing, energy, fever, this is living - you've got to live no matter who you are or how poor. No one can stop us, and good vibes never die. Think before you repeat some turkey's slogan - you'll be surprised at how refreshing an actual thought of your own can be. Ideas and fun become trendy only when suddenly everyone else you know does the same thing - whether it's circle dancing or repeating like a parrot. Can we ever match the sponteneity of the first acid dances where the whole crowd indulged in creative anarchy? None of it had to mean anything - it just took place and defied any preconceptions. That's before your promoters like Bill Graham, or Dirk Dirksen, if you will, came in and institutionalized the trip for profit. Dirk kept local punk going for years after it had made its only real mark in '77 and '78. He did do that. Bill, too, kept a whole scene from probable obscurity. Paul of the Vis and Swedish is like Chet Helms of the Family Dog in that he personally is involved in even the

housing of his house band the MORLOCKS. These people are real, and the psych scene isn't as stupid as you picture it, Tim. Those lyrics will get better if I have to write 'em myself. We got to have a clear, non-negative way of relating to the world to make it. At least some positive projections to balance our angry and hence more immature ones. Keep an open mind and a closed mouth. Yours in snide,
Ken Kaffke/ 251 Parnassus/ S.F.,CA 94117

Dear Ken,

I hope you're right about the lyrics improving, but you'd better get your pen handy to make good on your promise to write 'em yourself if need be. I checked back to Pebbles 7 & *, and fully 3/4 of the material there is about "girls" (titles like "Lela", "Stop It Baby", "Sweet Young Thing", "Shakin' With Linda", "Love", "If You Still Want Me", "You Must Be a Witch", "I Never Loved Her", "Baby's Gone", "Hey Little Girl", "Lovin' Just My Style", "Make You Mine", "She Lied", "Run Girl Run", etc., etc.) Again, this is not to say there isn't great music there, or even a few awesome songs (like The CRAIG's "I Must Be Mad" or FAINE JADE's "It Ain't True"), but... you said it yourself, you really have to look long and hard for lyrics dealing with broader (no pun intended) subjects. Check any contemporary punk record and you'll find a greater awareness and consciousness of the world outside. The current lyrics may be "generic" (as were 60's punk lyrics, to be sure), but at least the scope of subject matter interest is much wider.

I do agree that there has to be a positive balance to the anger we all feel towards life, but I find that need more realistically met by bands like 7 SECONDS than by neo-psych imitators. My main point was that the strength of punk comes from it being rooted in today's reality. Sixties punk was real then, but today it seems to be just another escapist trend (culturally speaking; obviously, musically speaking, it's still powerful). Tim

Dear MRR,

Tim's column last issue comparing the politics of HC and 60's rock was fascinating, but it gave the Sixties music a bum rap. In contrasting its generally vacuous, druggy and uncommitted outlook to that of the current HC scene, he is not only comparing apples to oranges but also underestimates the importance of marketability for successful protest music.

First of all, it would be far more just to compare the merits of Sixties folk/protest to the 80's underground scene, and to compare the STONES and BEATLES (and others) to MADONNA, PRINCE, and CULTURE CLUB. In evaluating the political value of an era's rock music, it is simply unfair to single out the most politically aware genre of one decade and to compare it to the entire mainstream counterculture of another. It is as if we were to say, "Since Walter Mondale has better politics than JFK, the 80's are a more liberal decade." Agreed, the 60's counterculture rock was less political than that of the 80's, but then, a far greater number of 60's musicians were countercultural.

Tim singles out DYLAN and LENNON as two of the more political Sixties musicians. True--and, as he rightly points out, they were "not the majority of scenesters." Tim, however, appears to be confusing the comparative intelligence of 2 scenes with their comparative value to society. Even if DYLAN and LENNON were very rare birds indeed, in the 60's rock counterculture, and even if neither stuck to the politics for very long, nevertheless "Blowin' in the Wind" and "Give Peace a Chance" probably influenced more people than every song by every HC/thrash band in the history of the genre put together. Even on that basis alone, Sixties music comes out (for the nonce) ahead.

LENNON, and especially DYLAN, struck an idealistic chord in the hearts of millions whom no HC band has ever reached, because HC, almost by definition, is usually too loud and fast and often too repellent. Few true conservatives are going to be won over to leftist politics by mohawks and revolting names and images, even if it is meant as a joke. Unfortunately, our music is also just too damn fast and loud for most people's sensibilities. It may be wonderful to not be co-opted, but (as D.R. points out in #27) this is irrelevant, if hardly anyone hears you. Most hardcore audiences at the shows I've been to have not been large enough to carry a junior high school election, much less any serious politics.

Does that mean we should give up HC? Not necessarily. But we should view its political impact realistically. HC bands should strive not to offend the public gratuitously, while not sacrificing their idealism, if they have any concern for politics whatsoever. That violence, nihilism, etc. should be shunned ought to go without saying. At the same time, any bands that can crack the charts without losing their souls should do so.

The Sixties fashions and styles which Tim deplores the revival of are actually far more politically advantageous. Hippiedom had a broad appeal and must have been far easier for the public to understand than spikes and mohawks. Yet by showing how people can dress beautifully, it was far more effective in pointing up the flaws in our grey, industrial society. I don't think these are bad styles to revive, since it is always more effective to present an alternative to a bad aesthetic than simply to mirror it and look violent or ugly yourself (as to most most Americans most hardcores undoubtedly appear).

Current bands have a great chance to learn from the 1960's. If they can pick up on the idealism and politics but avoid the dope and "withdrawl from reality" characteristic of so many 60's bands, they may go a long way. Focus on the issues that really matter, rather than trying to reform cultural mores--beards scared potential converts off in the 1960's; mohawks do now. And if any band rises from the underground without losing its ideals, more power to them!
Matthew Rendall/ P.O. Box 5955, Yale Sta./ New Haven CT 06520/ (203)436-7419.
P.S. Does any band sharing my views want lyrics? I write a lot, rhyme well, and have shitloads of ideas! Get in touch.

Dear Matthew,

Just how "influenced" were most 60's people by the songs or genres you cited? Today, 97% of those "influenced" folks are economic conservatives, landlords, yuppies, or just plain sell-out geeks. The importance (which I feel you failed to learn from the lesson of the 60's) of punk is not just in its lyrical content. Far more important in the long run is its uncompromising independence, it's indie network of distributors, labels, zines, correspondents, bands, promoters, etc. That is a tangible "alternative" by example, not just words to be forgotten or betrayed. Reaching the "masses" is dandy, but if we can't do it on our own terms, then ultimately we reach them with empty slogans and no structure to back them up. Actions, not just words. Name one band that has "risen from the underground" without losing its ideals", that practices what it preaches?

For me, slow growth (economically and culturally) is more important. Quality, and not just quantity. I'm afraid that by your approach, the only people to receive any benefit from 60's styles will be the marketers themselves, just as they were before. Tim

Hello,

Pat here, complaining once again from Boston. I'm writing in an attempt to try to get a rather obvious point across to all you "punk rockers" out there in the world: PUNK ROCK IS DEAD. If you pound your fists in an angry fit of disagreement upon hearing those awful words, then I'm afraid you are only being terribly stupid and naive. Here in Boston, a few years ago there was what seemed to be a powerful "scene", but that has long since died. I came upon things much too late to be able to know how much validity the stories of "unity" and "strength" actually have, but things sure sound to me as if the heyday has passed. But then I stop and ask myself, "Who cares?" Is there something "positive" to be found in punk? Sure, but not to the point of being a threat to the good ole status quo. Punk rock can not, and will not, ever change a damned thing in society. All you people spray painting anarchy and crossed out swastikas are wasting your time, because all your bitching will never be answered. Ideologically, and perhaps potentially, punk rock did have an awesome chance to shape into a truly threatening force, but it just never worked that way. Fashion soon became, and still is, more involving than the ideals. To me, a "punk rocker" is often more closed minded than the people he or she supposedly opposes so much. People must realize they have to stop taking punk rock so seriously, because it is no longer serious. Sure, I have a peace logo on my clothing, but I am the first one to admit that peace is purely an idealistic concept, and to me, peace just means not being an asshole redneck. I don't start fights, and I don't stick the heels of my boots into people's heads when I jump off a stage, like so many morons do. Punk should be taken on a personal level. "Freedom" of the individual is much more realistic than overthrowing the government. A person in this country can certainly attain a high degree of freedom if he would only concentrate on escaping the trappings so many people fall into, in terms of personal freedom. To me, being involved in this means not getting caught up in all the shit your average American, young, cement-head gets caught in. If all the supposedly rebelling punk rockers would put down their CRASS banners for a minute, and concentrate on looking above their self-imposed rules for once, then they can get on with their "protesting", if it makes them happy.

What caused hardcore to die? Who knows. But the total absence of any good new music, which you can call hardcore, sure doesn't help the situation. There's plenty of good music around, but none of that applies to punk anymore. I have no real hatred of heavy metal music, but the enormous influx of metal into hardcore provided a huge pollutant. Musically, the two types of music are similar, but that's where any connection stops. Unfortunately, the two styles have resulted in a most disappointing mixture. As for the big skinhead problem, all I can say is those guys take themselves much too seriously. But so do the punks. "I represent the working class," says Joe Oi, but who the fuck wants to work?! Why not go to college, it's a great way to waste some time! Then, when you get out of college, you can get a "good" job. And then you can cause some real chaos. If you want to protest, go to college, and use your prestige to your own benefit. If you really want to throw a wrench into something, you have to first become a part of it. Take a college degree, and become the most controversial school teacher, or businessman, the U.S.A. has ever seen. Be a writer. Be an editor, or create something original and thought provoking. You sure as hell aren't going to accomplish anything hanging out, begging for change all day. You may not accomplish any major doings the other way either,, but at least you've done something. The world is too far gone to be saved, but I still find satisfaction in knowing I've made even a few people start to think. College can be a great tool to use to move into a position to get your point across. (Biafra had the best idea; all businessmen should wear clown suits.)

Unfortunately, college is all too often used as a stepping stone into the positions where people take their potential power and influence, and throw it away, usually in the garbage can of your average high tech corporation. Yuk! Think, write, create, have some fun. Don't be a punk rocker, be interesting and always be unique. (Being bizarre is also quite enjoyable.)

In Boston, one can always visit such exciting places as Kenmore and Harvard squares, where you can see dozens of punks and/or skins hanging around. It's funny, because that's all they do. "Fuck you, I work," is a typical response a skinhead might give to my accusation. But how enjoyable and fulfilling

can work possibly be? If you're gonna work, you had better enjoy it, and/or use it as a way to be creative, because if not, think of how much of your life you are wasting by kissing someone's ass. Leave that for someone stupid to do. Life is too short for sacrifice.

As for all the punks and skins who are fighting against each other. Cut the shit! Neither side is worth it. To all the kids who sit on the stairs in Kenmore Square for 27 hours a day, DO SOMETHING! Go sailing, go bowling, go write a book, but just stop wasting time making spectacles of yourselves and worrying about having to buy more hairspray. Do you even know why you are wearing those funny clothes to begin with. I don't think so.

To all the people who do have their heads on straight: there is nothing wrong with all the great ideals, but don't expect too much.

Punk rock is false rebellion. The only thing it can possibly spark is personal freedom. But if everyone realizes they have reached autonomy, then plenty can happen. It's too bad the average punk rockers' idea of freedom is sticking up their hair and hanging out. There are much more important things to worry about than punk rock. Have fun with it, and realize it does have benefits, but please don't let your existence revolve around it (unless you have a really powerful sense of self-realization). If punk were truly united and free of its pollution, maybe it would be another story. but that's never going to be the case. The bad far outweighs the good, so quit while you are ahead, and live your life. Look above your rules.

I'm not sure why, but my friend and I have a fanzine, calles Alternative Focus, with lots of interviews and other dumb shit, so send a dollar if you want one, ok? Our latest has HUSKER DU, DOA, and more. Oh, well. Peace, love, and toast,
Patrick Smith/ 181 Fenley St./ Revere, MA 02151
P.S. Where has all the good music gone? If DETOX and DOGGY STYLE are the best examples of today's hardcore music, then I'm gonna poke out my eardrums.

Dear MRR,

In a way, being a punk has been really great for me. It has made me stop and think about things where normally I may have just seen and forgotten them. Punk has given me the courage to stand up in the face of a crowd and to oppose everybody - if need be. But, then again, there have also been the lows that have come about because of it. Some of these are the isolation I have had to go through for fairly long periods of time because I am the only one in a crowd of hundreds with the mind to be able to see wrong and act because of it. Another thing which has disappointed me is this - since Australia is a fair way from either England or America, the two major punk countries, we don't get much coverage of the music of the better foreign bands, or much news about what's happening - unless we buy these MRR-type magazines, of which MRR is about the only one. The next thing is that being a relatively small community, perhaps not even 100 punks in this city, you'd think that there could be some sort of silent friendship between those who have chosen this way of life, yet all that ever seems to happen is that anyone not known gets slagged on by the others - you don't even get a chance to make friends. And I find that to be the hardest thing to accept. Maybe this will change. I'd like too hear from anyone (from anywhere, but particularly here in Adalaide) who feels the same or thinks I'm being unjust. Thanks,
Justin Adams/ 38 Sargent Parade/ Bellevue Heights 5050/ South Australia/ Australia

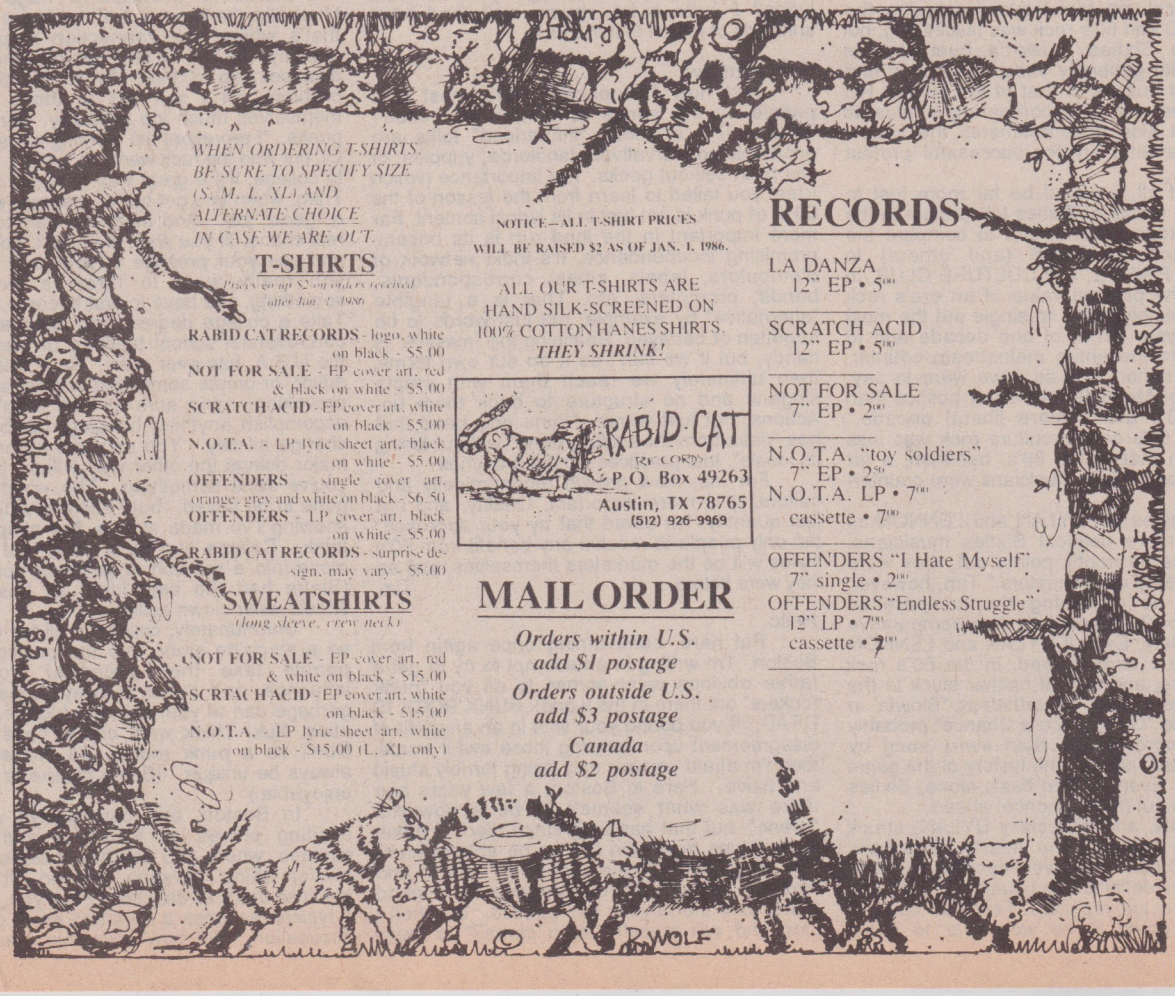
MRR,

This is in response to Patty Graves' letter in #29. I know exactly how you feel about "punk". It has now become an established joke to society. I went through these same disappointments about "punk", and then I shaved off my mohawk and went skinhead (and not just on the outside). Now, before you start clicking your tongue and rolling your eyes, listen to my story. I've never been a "peace punk" or even into anarchy (in my eyes, they're fantasies); therefore, maybe, I differ from you. Anyways, I like being a "nazi skin" (even though I don't consider myself racist. Prejudice-yes, racist-no), because it is me. What I was once disappointed in in punk, I can now be happy about in being a skin. Punk has aged and deteriorated into just another bullshit trend for adolescent rebels. Patty, you're right, being a punk is no longer a threat to anyone or anything, but being a skin is. Maybe you should consider this: being a skinhead today is the equivalent of being a punk 10 years ago (By the way, I'm not into shock value; I seriously believe in my skin ideals). And for those of you who say "Punks and Skins unite!"...how can that happen? Skins are totally against what punks are for!

So, if us skins pick on "Peter and Penelope peace punk", it's only because they're as bad to us as the rest of society (the term "latter day hippies with mohawks" comes to mind). It's the same as punks picking on trendies or yuppies. And yes, these skin ideals are conservative, but it is 1985 and not 1975. Well, this letter is just to suggest an alternative to people who consider themselves "punk" or "hardcore" but who don't hold peace punk ideas and values and are disappointed with what punk is today--a lost cause. (But was it ever meant to be a "cause" in the first place?).
Amy Strickland/ 1623 Monroe St/ Evanston IL 60202

Amy,

Well, I'll say one thing, at least you're honest. Yeah, you're right: punk and skin have little in common except for some musical taste. As screwed up as punk can be today (and no small part of that is due to internal violence, oft times caused by your skin bros), it at least has some integrity of basic values and intelligence at its core (not often lived up to though), urging people to truly be an "alternative" to the conservative-thinking society. As far as the "skin outlook" goes, I don't consider that an alternative at all, but just more of the same. I see very litttle difference between your "nazi skin" reactionary views and those of New Right types like Jerry Falwell, Richard Viguerie, and Ronald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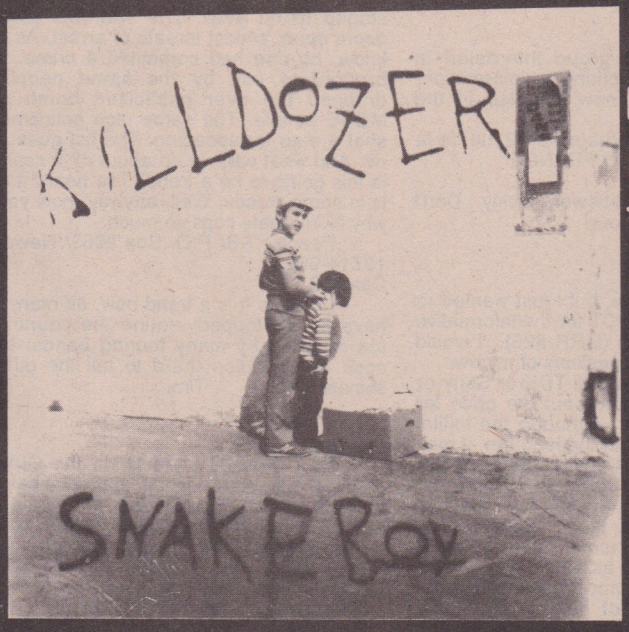

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Reagan--mainstream Amerikkka. The "threat" that skins present is no threat to the powers-that-be. They'd love you. And to people who skins would be a "threat" to, there are much bigger groups who do a much more threatening job of it (U.S. Govt, F.B.I., KKK, Klan, C.I.A., Republican Party, Mafia, Hell's Angels, Neo-Fascist organizations, etc., etc.).

And just what is this "alternative" skindom offers? Again, all I see is skins leeching off the punk scene. If skins have nothing in common with punks, then why aren't you out there putting on your own gigs with your own bands (instead of going to punk gigs, which you hate so much, to fuck them up), or for that matter, putting out your own zine? As a matter of fact, why are you even bothering to read this "punk" zine?

But my barbs aren't just aimed at skins. It is true that most punks (and even more true of skins) aren't thinking clearly or for themselves. My definition of "punk" is someone who is building an alternative (whether by doing a band, putting out records, zines, tapes, artwork, or going {and paying} to shows to support the "scene", or organizing demos, etc.) Punk is being constructively active. What it is not is: being a passive consumer, fucking up what others work hard and thanklessly to build, or junping ship to the next latest trend when things get a little tough (instead of trying to intelligently counteract mindless behavior fostered by the mass media). Is this where you come in? Tim

To someone out there,

I'm not the only one who feels this way but I have to get this out of my head. When I first became or rather listened to "punk rock" I thought, "wow, this is great, it's so different". To be able to get people to stare and get repulsed at me because of my hair, clothes, etc... was great at the time. But now, I get so pissed off at people who don't understand me and my views, thoughts, etc... I'm no different than anybody else, I just have different views and dress differently.

Even other punks get me down these days. I go to shows, I have to show i.d. (I'm only 18) I don't get in. I go home depressed and think to myself, "What the fuck am I doing, why don't I just say screw it?" But there's something in me that keeps making me hang on to my individuality. I don't know what it is, I just can't let go. It's strange because I'm at the point right now where I'm afraid to have people look at me because I have this feeling they are all looking at me, breathing down my neck, so I have to escape, so I do. I get in my car and drive out of my town into the country and go to a point where I can see the lights of the city. I just stop and stare out over the city and think to myself.

I think of all the pain and suffering that other kids are going through. I know that there are kids out there going through the same shit as me, but I feel so alone. As MINOR THREAT would put it (or as I see they have put it), I'm a black sheep escaping from the white herd.

I'm not poor. I'm not rich. I have this obsession with becoming a musician but everytime I get in a band, it's a fuck-up. People talking behind other peoples backs, etc...

Issues screw me up as well. Politics, vegetarianism, racism etc... I really care for whats right in this world but i'm not sure if I'm right or wrong. It's so God-damned confusing. I just throw my hands up and say, "I don't know, I just don't fuckin' know!"

Is there anyone else out there who understands? Everyone say goodbye to this confused individual, Neil/14 Fontaine Crt/ Bramalea, Ontario/ Canada L6T-3J2

Dear MRR,

I'm probably not your typical reader. I'm a 35 year old of Orange County. I've been reading Maximum Rock and Roll for two years now and I enjoy your record reviews because they help me decide which albums to buy. The scene reports from England are good too. My only problem is getting the latest issues. Usually I have to travel to Zed records in Long Beach to get them.

I've always been a non-conformist and a rebel in the way I think and dress. I like your magazine because it reflects my own individuality. If it wasn't for the punk movement the current U.S. music industry would be a vast wasteland of conformity.

I'm worried about the future though. I see Reagan and his armies of mindless yuppies conquering the last bastions of intellectual and artistic freedom. Everyone will think the same, dress the same and listen to the same homogenized music in the 1990's. I'm grateful that I spent my youth in the 60's, 70's and early 80's.

Thanks for keeping that spirit alive. Richard Carballo/ Orange, CA

Dear MRR;

Have I got a deal for all you fanzine folks! Here's the deal. I put out Generic Drivel, the high flyin' funzine from Vancouver, which comes out every two months and sells for a dollar (both types). Our motto is, "Serious is a four letter word," and issue #4 is chock full o' music articles, interviews, art, and zany satire. Anyways, I'd like to have my fanzine distributed in your town, just as you want yours sold in the big "V", right? Here's the deal. We exchange a mutual amount of our fanzines (let's say, $10 U.S. worth) and we sell them in our respective areas. Then, we keep the money we make from these sales. Sounds easy, eh? With a network like this, we'll take over the world in no time. Anyone interested should write to me.
Rob Hedgehog/ c/o Generic Drivel/ 7522 Crawford Dr./ Delta, B.C. V4C 6X6/ CANADA

Small labels who've had problems with Jem:

If anyone is interested in a collective effort in dealing with Jem Records, then please get in touch with Suzie at Bomp Records [2702 San Fernando Rd/ L.a., CA 90065/ (213)227-4141].
Doug Moody/Mystic Records

Jose Guzman from Chicago,

Please get in touch with me. My bag was stolen, with your address in it. Please write.
Patricia/ Jose Marmol 1432/ CP1255 buenos Aires/ Argentina

Dear MRR,

To any person or group interested in touring in France or in exchanging information, views, news, etc: the new address of the association ARGHH! is:
Association ARGHH!/ c/oVuagnoux/ 2,rue de la Mairie/ Sayat/ 63530 Volvic/ FRANCE
Telephone: 73-60-55-65
Please contact us! We'll answer quickly. Don't forget us when you're on tour!

Dear MRR,

I know it's a little late, but I just wanted to thank MRR and Chris of BCT for the informative article on tape duplication (MRR #26). I would also like to offer a few suggestions of my own.
1. Before you go out and buy TDK or Sony or whatever blank tapes, check out the price for buying bulk blank tapes. Although the initiial investment may be more, in the long run, it may turn out to be cheaper. Usually, the price per tape goes down the more you buy. If you order 100 tapes, you shouldn't have to pay more than 80¢ per tape. 100 TDK tapes, lower quality tapes at that, are usually more. You will probably also have a choice as to what brand or type (chrome, ferro,...) of tape you want. Finally, there is the advantage of having many odd length tapes available (c-72, c-55, c-10, etc).
2. Consider printed labels. These come in many colors and are available where you buy bulk tapes. Labels usually come in sheets of 10 labels, enough for 5 tapes, for about 25-40¢ per sheet, depending on the quantity and color you select. Use a blank sheet of white labels as a master and add graphics, info, pictures, anything you want, and have it printed. It looks better than a hand printed label with Maxell logos all over it.
3. Consider printed, rather than xerox, covers. In the long run, it can be much cheaper than xerox, plus you get better, thicker paper and a wide range of colors. The printing quality is also much better.
4. Never, EVER, let a studio dub your tapes. It is expensive, and with the money it takes to have a studio do it, you could buy 100 blank bulk tapes, a dubbing cassette deck, and still save $100.
5. If you are serious about putting out a tape, and want the best qualtity, buy a double cassette deck. Try to get a deck that has seperate slider controls, rather than one with a single slider for all functions.

Well, that's it. For those of you thinking about putting out a tape, I hope this was of some use to you. Take care everyone, and remember, home taping is not killing music, it's killing the greedy corporate record companys' big profits.
Joe Raimond/ Am Elfengrund 71/ 6100 Da-Eberstadt/ West Germany
P.S. MT is going to start distributing tapes, record, and zines. We'll send any band/ label our tapes/ records for you to distribute for an equal worth of your product for us to distribute. i think this method wouuld be easier, plus it would eliminate the trouble and risk of sending money.
P.P.S. Dictatrista, please write me.

MRR:

I was happy as horseshit. I had waited years to see N.O.T.A. live. I got a chance to talk to a couple of the members before their set and was amazed at their friendliness and calmness even after the long haul from Tulsa and the gigs in between. It's refreshing to communicate with such a great bunch of guys like NOTA in these times of egomaniacs like BLACK FLAG, EXPLOITED, etc. It made me all the more happy to be there. 76% UNCERTAIN and ELECTRIC LOVE MUFFIN ripped through their great sets. NOTA ripped through 1 1/2 songs and then... The friendly Philadelphia police decided we were having a little too much fun for our own good. Protection from ourselves? Could this be the America I learned about in school? No warning, just get out. The nice policeman gave us all sorts of threats and used a lot of language unfitting for what they were portrayed as in my coloring books as a child. A small sit-in was staged to no avail. The van was pulled up, doors open, amidst threats of arrest. As far as I know, no one had commited a crime. All this brought to you by the same people who dropped the over publicized bomb on the MOVE people. The same nice policemen who shot a man for speeding. The list goes on and on. And what can we do about it? It scares me. Is this going to be a trend? I've heard it already is in some places. Well, anyway, now you know why NOTA hate cops so much.

Peace. KB/ P.O. Box 9063/ Newark, DE 19714-9063

Dear KB,

I believe it is a trend now, as many shows have been stopped around the country lately (as reported by many touring bands) by both cops and rowdies (hard to tell the difference sometimes). Tim.

Dear MRR,

Carl Oglesby's article on the CIA, issue #30, was o.k. up to a point, that point being after he lists the CIA's activities. The rest of the article is a classic liberal (read apologist-for-the-system) defense of the real government-- the "secret government" the politicians (liberal, conservative, and New Right) continue to vote money for with both hands.

Just look at the contras! Here is a bunch of murderers, rapists, thieves and sadists led by a core of fascists and rich businessmen that are supposed to be conducting a "secret" or "covert" war. They are controlled by the CIA and, as recent articles in the New York Times exposed, members of the President's National Security Council. And both houses of Congress just voted to give them a ton more aid!

Oglesby never mentions the true involvement of the duly-elected representatives-of-the-people in all this dirty tricksterism. Both the Senate and the House of Representatives have

C.I.A.

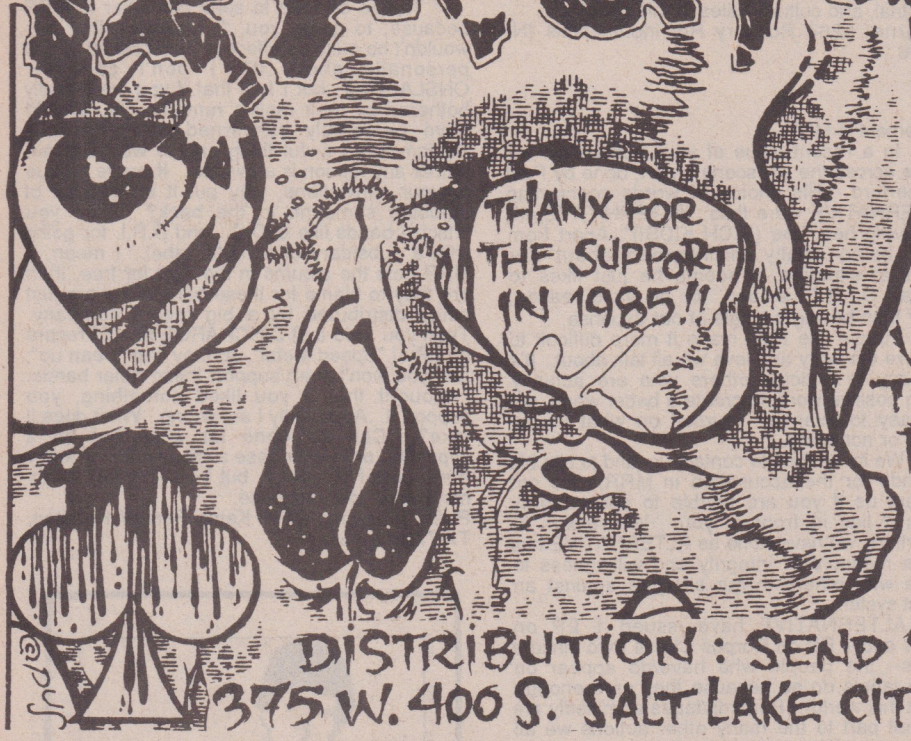

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illustration by Enrique Leal

REST IN PAIN

"intelligence oversight" committees which are regularly informed (behind closed doors, natch) of and give their blessing to the dirty tricks. The Senate as a whole, must approve of the President's choice for CIA director. And, of course, the funds for CIA operations are approved by both houses. (But they do it in such a way that gives the politicians deniability-- they don't approve the funds for specific operations, but in a lump sum that the bully boys can use as they please.)

The whole CIA shit in the sixties was part and parcel of U.S. foreign policy, supported wholeheartedly by our duly-elected representatives-of-the-people. In the case of the stuff done in Vietnam by the CIA in the fifties, the dirty tricks were conducted in the context of a broader military campaign against the self-determination rights of the Vietnamese-- again, approved of by all sections of the "out-front government".

Finally, Oglesby makes the outrageous statement that the FBI has improved under William Webster. Anyone involved in the movement to end U.S. war moves in Central America knows this is bullshit. Latin America solidarity groups like the Committee for Peace in El Salvador (COMPES) have been the victims of FBI harassment in recent years, via phone calls, unexplained burglaries and vandalism (reminiscent of the old "black bag" jobs), and visits by the FBI to people who attend their meetings and events. (One well-publicized incident involved an aide to Colorado Representative Patricia Schroeder. The aide had attended a prayer service held by a local CISPES chapter to commemorate the slaying of the late Archbishop Oscar Romero, killed by a Salvadoran right-wing death squad. She was called up by the FBI and asked some rather provocative questions about the people in attendance. The next day, Rep. Schroeder made this public. The FBI has contended all along that groups like CISPES and COMPES are funding the Salvadoran guerrillas.) The FBI used paid informants to infiltrate the Sanctuary movement that helps refugees fleeing the civil wars in Central America and the death squads. Finally, FBI director Webster himself testified before Congress that it is FBI policy to "request" U.S. tourists returning from Nicaragua to submit themselves to FBI questioning. Interestingly, Congress has done nothing to prohibit this stuff. And this has all appeared in your regular newspapers, so it ain't so secret.

The "out-front government" created and supports the "secret government". It ain't the Nazis that run it, it's the demagogues and hypocrites who make up the political, financial, industrial, and cultural elites in this country.
J.Warne/ 5264 Roxbury Rd/ indianapolis IN 46226

Statement to MRR,

In a recent issue of your publication we came across the UK scene report, done by Paul Rutherford. His choice of words concerning ALTERNATIVE were thus: "ALTERNATIVE are still living hee, hee (RICH KIDS!)". Apart from Paul being totally misinformed about our financial situation, it seems he just likes to spread D.I.R.T. around, for no valid reason, other than having a giggle at our expense.

People like Paul make it more difficult to achieve the unity and love we all talk about. It's so easy to criticize others who are actually doing positive work, to create a better world, not so easy to examine yourself on what you're doing or not doing.

We invite Paul to contact us, and to cite his grounds for the accusation in MRR. Do not contact us if you are unable to see integrity when it lies in front of you. We reckon in everything we have done as ALTERNATIVE has had a measure of integrity and willingness to share with others in our struggle against an unjust system.

ALTERNATIVE have issued 1 EP on Crass and 1 EP on Corpus Christi (two sincere labels-- the people who have/do appear on these labels do so because they care enough about this world). Records/tapes admittedly are a small part to the many other actions we all take part in. We certainly don't make records to get rich; if we did these labels could not supply us with the ingrediants!

If Paul cares enough, we hope he can realize that his sort of bitching perpetuates the isolation between us all, keeping reactionary values firmly lodged in our society. ALTERNATIVE can be contacted c/o 43 Pittencrieff Street/ Dun Fermline, Fife, Scotland/ KY12-8AJ. Remember, SAE's outside UK-IRC. Love, peace and anarchy, Rodney Relax of ALTERNATIVE.

Dear Dig,

I have decided to send this letter to MRR because, to quote you, "I reasoned that this wouldn't be quite as effective as if I talked to you personally about it". I don't care for ONSLAUGHT, but I feel that if you were really bothered by their racists remarks, you should have personally concerned them on this. Racism is an awful thing and to wait and not gather any reason is a mistake. If you're so true to your convictions, why put it off instead of stabbing someone in the back? Then you criticize bands like C.O.C. and D.R.I. for going with a subsidary of a metal label. I mean, if MRR gets the albums in the mail for free, then are they to blame for these bands who are just being distributed by a big record company. Then you add that DISCHARGE should record an LP of "Speed Metal", so they can "clean up", and you won't even support these other bands. I thought that if you liked something, you support it. Apparently I am wrong. What does it take? Can someone for once not be a hypocrite, or in your case a hippy-crite. (I know that's out of character, but I don't care). Write me, I want your response.
Rusty Breeding/ 9731 Kemp Forest/ Houston, TX 77080/ USA

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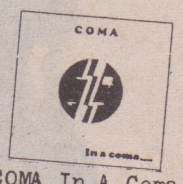

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Greg Ginn: "The Dead is my favorite band."

Say It Loud! I'm A Deadhead And Proud!

Someone sent me a copy of your Grateful Dead review [in which **BAM** contributor Mark Leviton wrote, "So-called adventuresome people who dig Black Flag probably wouldn't be caught alive at a Grateful Dead concert."] I saw that Grateful Dead show in Irvine! I've also seen them three times in Oakland and once in San Diego since the Irvine show. I've also seen them many times in years past. The Dead is my favorite band.

What we find is that there are Dead fans at our shows outside of California. California's music scene is remarkably segmented. Bands like Black Flag and the Dead draw all kinds of music fans to performances *outside* of California. But maybe things are changing. I saw some Black Flag shirts at the San Diego Dead show.

I feel that in terms of approach and music the Dead have been a big influence on Black Flag from the beginning. We love the Dead. Glad you do, too!

Greg Ginn
Black Flag guitarist
Torrance

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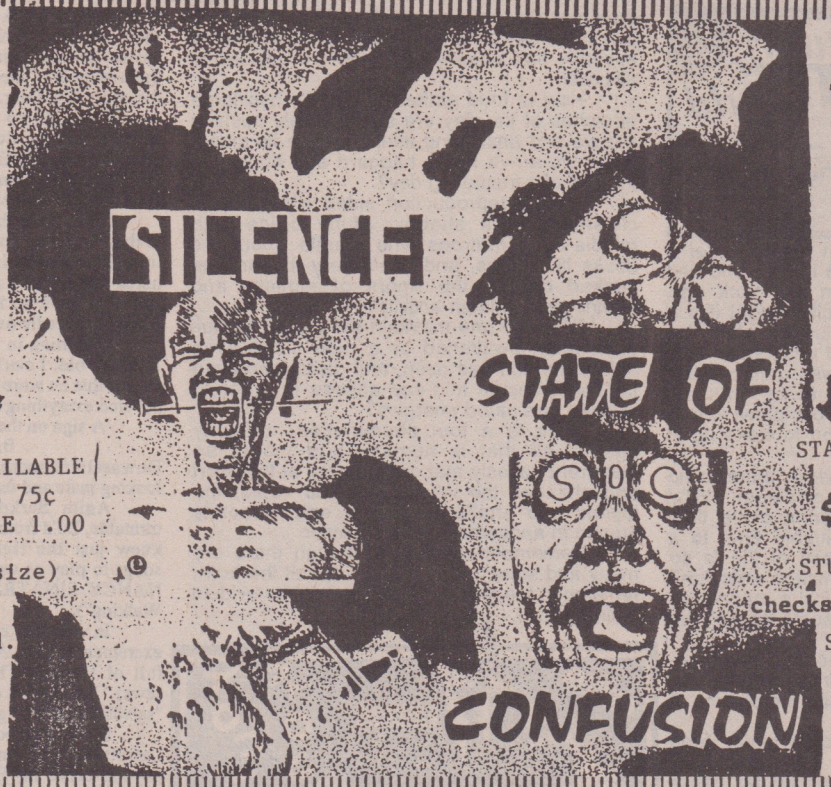

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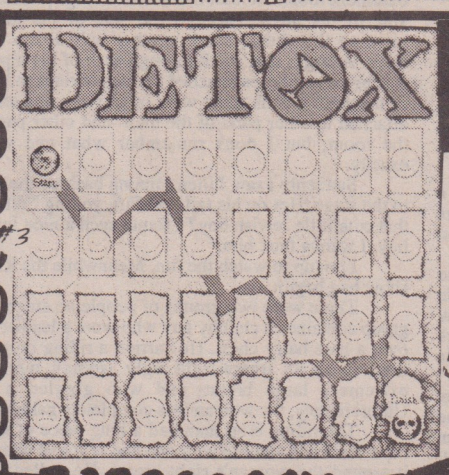

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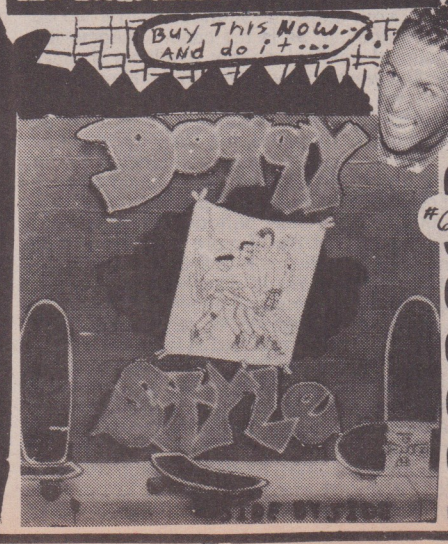


COLUMNS opinions expressed are those of the columnists

Whenever I resign from a job, I feel a profound sense of release, as if the world had lifted its unfair burden from my back and allowed me once again to walk upright like a man, not a beast of burden. Just the other day as I was relaxing on my bed, I understood fully that a situation where work was unnecessary would be ideal, in which there was no obligation or commitment to a company, where there wasn't even an obligation to wake up in the morning.

From a moral point of view, there is no need for lifetime employment or career. Why should a young person, in the prime of life, tithe a large proportion of his valuable time to a corporation, when the business of life is so complex as to require his complete attention? Allow me to explain, in as logical a manner as possible, points which most people haven't the wherewithal to deduce.

Life is composed of three vital and inter-related functions: food gathering, reproduction, and rest. I submit that these are the objects of most human activity.

In my social unit, the nuclear family, food gathering is performed by the elders, my parents, who manage this function far better than I could ever presume to, and they also cook the food, an added step that was unnecessary in the days of hunters and gatherers. Cannot one assume that activities such as these should be done by those whose roles are more highly specialized, who have greater latent and developed abilities in this area? In our labor-intensive society, do we have computer programming performed by pet groomers, or managerial development by welders? No, specialization of function is the foundation of advanced human society, and in this fashion, I relegate this particular function to those who are most qualified.

Reproduction is a far more personal aspect of human need. Lately, my reproductive functions have been in a non-active phase (a fact which is hardly due to my lack of desirability), which is sometimes profoundly relaxing, at times slightly vexing. If a person is unengaged by work activities all day, does it not stand to reason that he would have more time to pursue the all-important physical/biological/psychological release in procreation? It is commonly known that our energy is limited, and a day's work saps our strength even if we do close to nothing, as is my case. Imagine the fountain of libidinal energy available if one's daily time were utterly free from the life-sapping activity we call "work." Imagine the wealth of mental and physical health splashing from the well-springs of more leisurely daily endeavor.

Rest is the most important function of our entire lives. Men and women deprived of sleep and dreams grow irritable or psychotic, and may eventually die if rest periods are withdrawn altogether. I feel that if more people engaged themselves in restful daily activities, many of the world's problems would dissolve in a dreamy, relaxed void. Personally, I find that I experience the most bracing vigor if I've slept undisturbed until 11AM or noon, and had at least one nap in the late afternoon, before my parents cook my dinner. As a student of psychology, I know that these times of REM activity also stimulate my creativity, just a sleep itself aids digestion and reproduction.

I daresay that food gathering, reproduction, and rest are so important to our rich inner development that anything which inhibits their presence in our lives should be excised. It just so happens that work cuts into each, and so severely that employment must be avoided at all costs.

How is food gathering aided when large stretches of the day are spent futilely pushing papers and answering telephones in its stead, when we arrive home haggard and hungry at the end of a frustrating day?

How is reproduction aided when one is cloistered in a shabby, stuffy office with middle-aged matrons who shuffle about the desks like crabs, and one's very life-force is sucked dry by the rigors of aimless and meaningless human activity?

How can one maintain the proper restfulness when awakened by a rude alarm even before the sun has risen, and disallowed even the most casual mid-day snooze in order to re-coup dissipated energies?

Work is a foul abomination, a felony against all that is humane and moral, an abhorrent travesty that gnaws away at the heart and changes the vibrant into the vapid, the joyous into shattered husks, only remotely human in appearance and behavior.

Remember my words, though there are many and some are long, for I speak the truth; remember, too, that the truth may not be evident at first glance.

I was happier than a feminist at a book-burning when I was able to beat the $13.50 charge and sneak into the BAD BRAINS/ SLAYER/ MEGADEATH show at the Ritz last week. I love BAD BRAINS: the world's first hardcore band. SLAYER is just like a hardcore band with hair and Satan. I didn't know MEGADEATH, and I wasn't too interested in them, so I came late.

Boy, I was madder than a vegetarian at a bar-b-que when I found out that BAD BRAINS were the first act. They only played a half hour and I missed them.

I met Daryl (BB's bassist) downstairs and he gave me the story. The show was organized by people from The New Music Seminar, an "alternative" (few things are as disgusting as those calling themselves "alternative") music event that takes place every year in NY.

After enticing the band to play so "they could get exposure in front of industry people," they put the band on first because "the audience wouldn't like them because it's a Heavy Metal audience and they're all racists." They played to an empty hall.

During SLAYER, there were lots of kids long hair/no hair doing stage dives, slamming and whatever else. These are kids I know and they would've liked BAD BRAINS a shitload more than they liked MEGADEATH. The pouty lipped woosies who ran the show were scared off by cliches. The racism wasn't in the audience, it was in the minds of the liberal wimps who believed what they read in Rolling Stone or other places.

Okay, that out of the way, I wanna tell you about Jews, Skinheads, S&M and anarchy.

I'm writing this part of the column right before Yom Kippur, the day the Jews give up eating and drinking for 24 hours to atone for the other 364 days of sinning. They sit in Synagogues during at least 14 of these hours, wearing funny hats and scarves, and listening to a lot of Hebrew. Near the end of the service, the Rabbi gives a sermon on a topic of importance, so here's my Yom Kippur sermon. It starts with a true story:

It was S&M night at Danceteria. Bartender Alice invited her special friends. The Eulenspiegel Society and club "Paddles" invited their membership. PSYCHODRAMA was supposed to play, and Brett, the born-again Christ, sent me a dozen extra free passes. Officially the event took place in the alley and the basement of the club, but it expanded to take over the entire first floor.

I showed up with a bunch of pals: Helen (who assures me she does not have AIDS), Julien and Sheilagh from SHE WAS SAD, Jesse from the WET DREAMERS, Tom and John from YOU SUCK and some other people who I forget now.

We entered through the garbage in the alley next to the first floor. Toward the middle of the floor was a little table. A tattooist and a girl sat at the table. The girl hiked her skirt up almost to where it counts. Blood streamed down her thigh in little rivulets as the tattooist played his needle over the skin.

Watching in the crowd was a blond guy about 30 years old. I can't tell you more about him though, except that he wore a thick rubber suit that completely covered everything but his head.

A sign on the stage pointed to a spiral staircase
BASEMENT----->
Downsatairs there was a bar tended by average-looking male and female freaks.

Anita Sarko, the famous mistress of the turntable, DJ'd from a booth in the hall. Of course, she knew just the right VELVET UNDERGROUND songs to play as well as stuff by SCATOLOGY and NANCY SINATRA ("These Boots Are Made For Walking").

In another room PSYCHODRAMA showed excrement videos. At the door was a sign with a holder full of leaflets. The sign said "Take One (except Jews)." The leaflet described the rape, mutilation and "salvation" of an eight year old boy.

Inside the room, our pals Brett, Jimbo and Fifi LaButt were rolling around in some slime. When anyone came in, Fifi pulled down his underpants, waved his flacid organ around and chased the person yelling "You're a faggot, get out of here you faggot!"

A lone man stood in the center of the last basement room. At least half a dozen rings pierced the side of his nose. Through the side of his mouth, piercing the cheek, stuck another half dozen or so rings. A larger ring stuck through each of his nipples. A long piece of rope attached the nipple rings to hooks in the wall. I think there were other rings and strings attached to other parts of the man--and other parts of the room, but I don't remember what and where exactly.

Suddenly I saw Julien running back up the stairs to the stage. Hot on his tail was Fifi, yelling "Where's that cute little Jewish boy? I found such a nice Jewish boy. I wanna fuck him."

I ran up to watch the fun. Meanwhile the REAL show had begun.

There were two groups of people on stage. One group contained a chubby guy who wore a leather vest over a bare hairy chest. He carried a riding crop. He used it on an overweight ugly woman who had extremely large breasts and who giggled a lot. Unfortunately, the woman was completely naked.

The riding crop man had a long piece of nylon rope. He made a noose with one end of it and wrapped it around the woman's right breast. He pulled tight. Then he figure-eighted the rope between and around the woman's breasts, pulling hard all the time.

On the other side of the stage a black leather mistress was riding croping her own naked man-slave. (This show must have been the biggest boom to the riding crop industry since fox hunts). She also carried a good length of nylon rope.

The mistress looped a short length of rope around the young man's balls and pulled tight. Then she wrapped it around and around, stretching them ever closer to his knees. After she stopped the downward trek, she began wrapping her way back up to the guys penis. There she made a tight knot and, seeing plenty of rope left over, she grabbed his mini-apple head and pulled hard. Then she wrapped the rope along behind it, stretching enough to make me wince.

Meanwhile, on the other side of the stage, Mr. Hairychest lit a candle and dripping hot wax on the tied tits of the bondage woman.

Then Fifi appeared on stage. He was not scheduled to be a part of the act. Ever the disrupter (would-be anarchists, please take note), he again

pulled down his underpants and fell on his back at the front of the stage, popping dingleberries into the audience.

Alison ran up and yelled at him. Hairy Cropmaster threatened to shove his instrument up Fifi's pumping hole. Brett pulled Fifi offstage.

"We want to play," he said, "don't spoil it now, keep it for later."

Fifi sat down on the side of the stage. A woman, who earlier that night had been tied to a ladder and whipped, walked across the stage and slapped him hard in the face.

By this time, Jimbo, PSYCHODRAMA's third member, came on stage, blood dripping down his face. The show was stopped.

I left the side of the stage where I had been sitting with Alexa and Gwyn (co-editors of Lifestyles of the Poor and Homeless). I decided to mingle with the crowd.

In the crowd I was surprised to see a guy from AGNOSTIC FRONT, Mike Dean from CORROSION OF CONFORMITY, a few skinheads who I didn't know, and some young people dressed in leather who I couldn't tell if they were punks or S&Mers.

(to be continued)

As always, there's lots of people who can't wait to "bury" punk. These include cynics who never liked the idea of an intensely charged and potentially intelligent focus for youthful energy and idealism and couldn't wait to see it fail; outsiders, such as music critics, who never liked punk's ferocious musical attack and directness, and were just waiting for a chance to hype its artier or mellower degeneration; or some insiders. These include some bands who have wanted to go "big time" but felt morally shackled by the scene's ethical restraints. It also includes passerbys, people who went "punk" for a year or so, usually took a lot out and put little back, and often contributed to much of the violence at gigs and simultaneously drove off many of the potentially curious, then faded away or burned out.

Yes, today the scene is wracked by these problems, as we all know. But the object of this particular rant is to communicate why I'm still involved and positive about punk. Despite the above-mentioned negativity, I see plenty of long-term positive indicators. For one, the success of any endeavor depends on the dedication and determination of its participants. While many of the more destructive elements come and go within the scene, an awful lot of the mainstays, whether band, zine, radio, label or promotion people, are still around. They have an awful lot of themselves emotionally tied up with punk, and I've found most of them rededicating themselves recently. As fed up with mindlessness as they are, they also see punk as one of the few genuine avenues for honest communication, real give and take, and a microcosm of life's challenges and problems, one which offers a real possibility of impact, change, and a vehicle for even larger repercussions based on our terms.

All this is rather vague and theorhetical, but what I'm trying to convey is not only my spirit and a feeling of unity that I feel towards and from an awful lot of people who've been involved in punk's struggle for years and years, but also a feeling that punks will be able to redefine punk, and not the mass media or the jerks they attract. What it takes is commitment, guts, work, and honesty to oneself. Judging by so many of the punks I deal with personally all the time or those who send in mountains of mail, and taking into account the petty human foibles that we all succumb to from time to time, I can only say the heart and guts are still there.

EASILY AMUSED · MARTIN SPROUSE

This month I would like to use my column space as a way to draw some attention to a strange but not hard to believe incident of yet another recent attempt at outside manipulation of our scene. A pen-pal of mine wrote to MRR explaining how, out of curosity, he sent away for Threat Press International Hardcore fanzine that was advertised in the classified section of Rolling Stone magzine. Instead of sending the suscription fee, he sent a copy of his fanzine. In return he received a copy of Threat Press and a personalized letter from one Dave Hate.

The fanzine consisted of three xerox pages filled with scribbled cartoons and written opinion with blatant pro-racist and nazi overtones. It's obvious that the end result was for it to appear as a legitamate fanzine. In fact though, it contains sections (top ten record lists, ads, etc.) swiped from other fanzines. The most obvious point that sets Threat Press apart from other fanzines is its cover price is $3.50!

There is a explanation inside where the suscription money goes towards: 1) $3.50 goes to postage, printing, supplies, artist work royalities (for scribbled cartoons?) and they have to pay Ms. Jane Sanders (a fanzine secretary?) to address and mail it out. 2) $2.00 goes to Rolling Stone, $1.00 to help cover the $1,200 ad and $1.00 to assure future ads. 3) 50¢ goes to p.o. box rental.

Threat Press also has an optionallist of punks and zines from all over the U. S. for only $3.00, plus you must send stamps to cover additional mailing cost. Sounding strange? Oh

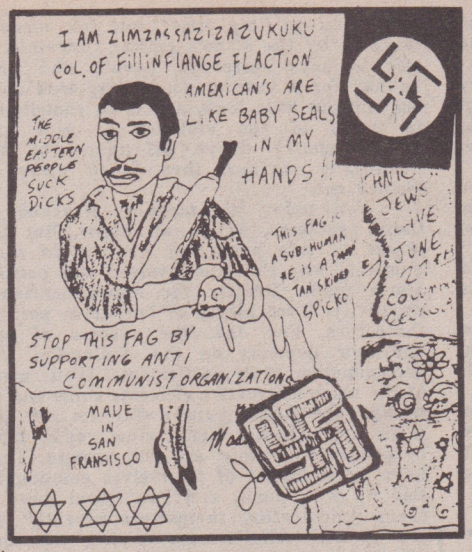
PUNK PROFILES

NAME—DIANA COFFIN
OCCUPATION—Receptionist
FAVORITE BANDS—Allen Sex Friend, Urine Specimen
FAVORITE FANZINE—Flopside
HOBBIES—Buying New Costumes, Smoking Cigarettes

NAME—"HARD" COREY
OCCUPATION—Bag Boy
FAVORITE BANDS—Black Gag, Suicidal Tenderness
FAVORITE FANZINE—MaximumRockN'Dull
HOBBIES—Breaking up Fights At Gigs, Starting Fights At Gigs

NAME—MOE HAWKINS
OCCUPATION—Manager, Arbys
FAVORITE BANDS—Circle Smurfs, Anti-Little League
FAVORITE FANZINE—USA Today
HOBBIES—Marching (even when not protesting anything), Collecting Photos of Henry Rollins

yeah , I forgot one little detail-- on the letter that Dave Hate sent there was a sticker on the top left hand of the paper which had a swastika on it accompanied by "STOP IMMIGRATION" written underneath it! The first thing that comes to my mind is that some affiliation of the American Nazi Party is using the format of a fanzine to recruit people in the punk scene to become a part of their mailing list and to raise money for future and present actions of the party.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Upon receiving the fanzine, we sent a letter to Rolling Stone explaning the situation along with photo copies of the zine. About a week later we received a response from Marilyn Taerstein, the assitant classified advertising mgr. She advisted us that Rolling Stone had no idea of what Threat Press was because it was advertised under the name Mods Monthly. Marilyn futher explained that Rolling Stone does not support such "racist propaganda". The end result was that all Mods Monthly ads were pulled and that they will no longer be advertised in Rolling Stone.

I am sure this put a dent (most likely a small one) in the twisted antics of whoever is responsible. We can only hope that the people (if any) who sent money for a copy of Threat Press will open up their eyes and realize what they have in their hands, and that it's not a legitimate "hardcore" fanzine.

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Northern California

SAN FRANCISCO: Hiya! A hell of a lot's been happening in the ol' "city by the bay"-- so without further ado, what say I just tell ya'll about it...

The month began with a fantastic show up north in an old movie theatre in Marin County. Kind of a "best of Bay Area bands", the show began with VICTIM'S FAMILY from Sonoma County. Unfortunately, this band is an amazingly well kept secret to most of the Bay Area, but hopefully we'll be able to expose them soon....Next up were the SEA HAGS, who still have my vote as one of the most different new local bands....Then--SOCIAL UNREST! These guys are just incredible-- and I don't know how they do it, but every time I see 'em I'm even more blown away!! They're taking some time off now to work on some new material, so sit tight....The DESCENDENTS played next--great, yes (as great as a nice cold glass of rasberry KoolAid, you might say)-- but not in the local catagory....And then-- yep! The stars of tonight's show, ladies and gents--ol' twinkle toes Biafra and the DEAD KENNEDYS! What a bunch of guys, huh? Yep. And just chockful of new songs--speaking of which their new lp Frankenchrist should be out as you're reading this (and, Klaus Flouride's single-handed masterpiece Cha Cha Cha With Mr. Flouride is out right now!!). And, the DK'S just left on their tour-- catch 'em, why don'tcha!

OK. I'm happy to report that the New Method Industries warehouse in Emeryville is going strong. We're working hard (& sometimes it is hard, believe me) to smooth out all the rough edges (without strangling all the idiots who just want to drink in the parking lot), and to get these shows as regular as possible. We're really lucky to have plenty of local bands (such as VIOLENT COERCION, SOCIAL UNREST, ATTITUDE ADJUSTMENT, CHRIST ON PARADE, BLIND ACCEPTANCE, & SPECIAL FORCES, to name a few) who support this,and are willing to play for gas money. This really helps monetarily, because in addition to paying the rent, we'd really like it to be possible & worthwhile for out of town bands to play there. Also, we'll rent it out for parties or practice space-- so call Malcolm @ 415-658-9553 or me @415-863-7645 if you're interested.

Vinyl news: Finally-- the long awaited Sounds of Nature ep by CHRIST ON PARADE is here!! It'll pretty much blow away everyone's expectations, I expect..... Just last issue I raved about FAITH. NO MORE and their demo tape-- Well, I'm ecstatic as hell to report that they've been snapped up by our local Mordam Records (our very own Ruth Schwartz' very own label--damn quick work there--YAY!)!! I've heard the test pressing, and it's intense! Keep your ears open--out by Thanksgiving... And yet another scorching slice of local vinyl is Thrasher's third skaterock lp. They did an excellent job of snagging the hottest in skateable tunes by locals CHRIST ON PARADE, SEPTIC DEATH, & BONELESS ONES, as well as the ACCUSED (Seattle), BEYOND POSSESSION (Canada), SLAM (Sweden), CORROSION OF CONFORMITY (Raleigh), GANG GREEN (Boston), & NO RULES (Mississippi). A veritable world-wide skaterock treat, for sure! I'm sure it'll make even the non-skaters amoung us wanna reach for a board!!....

New band catagory: Look out for FRONT LINE from San Jose. They recently played at New Method, and they're amazing-really tight and powerful!....And from Palo Alto, ARMISTICE; intelligent as well as great musically...Moving up north to Sonoma County, we find VERTICAL URGE, which contains Mike, Rick, and Jamie-- all ex-TOC....And exploding into the local scene is DEATH-- with ex-DRI drummer Eric, ex-PUKES Eric on bass, and Chuck (a transplant from a Florida band called DEATH) on vocals and guitar...An ear-damaging line-up, to say the least-- but to say the most-- don't miss them!!.... And ear-damaging also, but from the East Bay--SACRILEDGE! Maybe ear-shattering would better describe 'em--fast as I don't know what--and Dave, VIOLENT COERCION's amazing bassist, plays with them also.....

Recently relocated bands dept: We've been very fortunate with two new arrivals, both coincidently from Texas-- the RHYTHM PIGS from El Paso, and 3 DAY STUBBLE from Houston. Both of these bands shared an amazing "theme" bill at the VIS with SHORT DOGS GROW--Animal Night! Yep, it was swell, not to mention fun! (And if you're thinking pigs, dogs, and--stubble? Hey, we figured any band called 3 DAY STUBLE has to be animals). Well, 3 DAY STUBBLE just did some recording; rumor has it that the RHYTHM PIGS are to be the next addition to the Mordam label and will be recording soon. And as for SHORT DOGS GROW--hey, those puppies are digging right and left, and growing like crazy.

Fanzines? Well, for a bit about virtually every S.F. band in existence, check out Wiring Dept (P.O. Box 5599/ S.F., CA 941'07). This has to be the best compiling job I've ever seen on local happenings... And, the latest issue of Ginger Coyote's Punk Globe is out. This is probably the longest running fanzine in the area--it's been coming out, though somewhat irregularly, for years. If you're interested in the latest local gossip, write: 734 Bush St #36/ S.F., CA 94108.

And now, the odds & ends: CAPITOL PUNISHMENT from Fresno will coming to S.F. soon to record. Their last 12" ripped, and I'm sure this'll be incredible as well! Oh, anticipation...VERBAL ABUSE just got back from a NW tour of Oregon, Washington, and a bit of Canada, with Rat's Ass (TALES OF TEROR) as acting manager. I don't know how successful it was, but I'm sure those party monsters had fun... Though it may be pushing it to call TOXIC REASONS locals, a bit of news: They've been back from Europe for quite a while, toured the East Coast, and now are scattered between Indianapolis and Vancouver, getting ready to put out their new album. Expect it in the next few months...And also in the "pushing it" category, DRI (who seem to spend more time lately in L.A.) are touring the East with fellow label-mates C.O.C.... Initial tour or what?

Whew! Well, basically, that's it for now. Sure hope it's been informative for you too.. And hey, don't forget to help support your scene--we need everyone if we want to ever accomplish anything... Adios for now --Kent/ P.O. Box 288/ Berkeley CA 94701

Above: flyer distributed outside POISON GIRLS gig at I-Beam protesting their playing at an over-18 new wave club. Below: (in order) DRI, SOCIAL UNREST, SEA HAGS, ANGST (LP out), FAITH NO MORE.
Photos: Murray Bowles, Denis

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Hello and here are a few things that went on this month in the L.A. area.

The L.A. street scene went down a couple weeks ago. The L.A.P.D. crashed in on horse back at the "Rock" and "Roll" stages right before **Fear** was about to play. The **Circle Jerks** had just finished playing when some jerks up on a parking lot started throwing beer cans and bottles into the crowd. An angry group of skins climbing up the structure like madmen where they proceeded to beat up the jerks on top. The cops moved in front of the stage and the following stand-off was ended with the use of billyclubs. Other than that excitement, the scene was really cool- lots of great food, lots of music, and it was all free.

P.R. Productions (818) 915-2722 has been putting on some killer shows lately. **Bad Religeon**, Social Unrest, and **No Mercy** played The Sportsman's Hall this last weekend and the Saturday before, the Dead Kennedys, **MIA**, Death Sentence, and **BKK** played a new hall downtown (Vermont and Manchester)- The Balboa Theater (1200 cap.).

DETONATORS take wild stage show on road

The Dead Kennedys also played the night before in Riverside with **Love Canal**, **Entropy**, and **Cease Fire**. **Entropy** played **Skull Rock IIII1/2** the next night with Palisades locals **Equidemius** and **Treacherous Jaywalkers**. That outdoor blazer, which overlooks the entire westside was put on by none other than Dave Travis, the Skull Rock originator. **No Reaction** made a suprise reapearance when they played a party this weekend in Santa Monica.

The Brood has signed with Profile Record They are also presently setting up their U.S. Tour [call (213) 837-8280 for info.] **Don't No** (213) 376-7504 has just finished recording for a 12" and the material rips. They haven't signed yet, but I expect it'll be "big", (whatever that means). **The Skoundrelz** have broken up. I still have to find out why, although I know that **Tony Alva** has been busy doing a movie. The "Welcome to Venice" Crue went up to San Francisco last week and played a couple, and **No Mercy** will be returning to play with the **Circle Jerks** soon. **Golden Voice** did ADX and The Bad Brains plus Major Accident at the Santa Monica Civic last week and plans to do 999 soon. The shows have been inexpensive compared to some of the door prices i've heard out east.

A new fanzine will be out in L.A. soon.-Spikes and Studs. (Rick S., 11026 Jerry Hare, Cerritos, Ca., 90701)-write to 'em.

Here's some of the tunes I've been listening to lately:
Man's Hate 2nd Demo
Don't No Demo
Nik Toczek Tape
Beyond Possession E.P.

Upright Citizens- Live at the AJZ in Bielefeld.
The Treacherous Jaywalkers Demo
Can't Stand theRezillos Lp
Welcome to Venice Comp.
Hirax
Thrasher Digest Comp-Tp.
Wayne Shorter "Atlantis"
Sons of Ishmael- "Hayseeds of Hardcore" Ep

Keep in touch all and send your complaints to Dave UXB 1651 Amherst, LA. Ca., 90025

Also putting on shows is Mark of B.Y.O. You can call Babbleon Productions at (213) 851-6519.

Questions remain in aftermath of Vets hall riot

'Political' concert went haywire

SAN LUIS OBISPO- This scene report deals with a Dead Kennedys concert, which Morris Samuel, Dan Harrison (Assault, Book Em Dano Productions), and I put together. The San Luis Obispo Police Department turned a fairly smooth-running show into a full-scale riot replete with nightsticks, watercannons, retaliatory vandalism, and mace.

Here's what happened: A few kids got carried away and the soundman worried about the equipment (which was foolishly placed on the floor in front of the stage where the pit was). Dan Harrison- who was onstage singing with Assault- told the crowd to calm down a bit during their set. The soundman then called the cops. Morris was told by security people inside "either you shut down the gig or we will." So just as Special Forces was setting up, Morris announced that the gig was over.

Now, this is that back-breaking straw for Orlando, as I noticed he was being harrassed by one of the hired security guys for carrying an open beer can (big deal!) and another cop was watching him taking a shit apparently. So he vents his rage through the microphone. The audience, also enraged at the gig being shut down early (10:30 p.m!!), refuses to leave. Special Forces gets away with playing two songs (sans microphone, as the P.A. was shut down in the middle of Morris' speech) before the cops take over. The was about 10 minutes after Morris spoke.

No other verbal attempt to disperse the crowd. They could've just as easily spoke through their bullhorns, but I saw no bullhorn being carried by these cops. No reason for shutting down the gig was heard, so the audience stands firm. A few spat on them, but they mostly yelled, "DK's! DK's!" or "BULLSHIT! BULLSHIT!" Then the cops jump from the stage swinging their clubs, hitting people. One kid, who was already in a cast with a broken leg, gets thrown into a wall and severely beaten. He is still in the hospital undergoing exploratory surgery. People who were already handcuffed were being beaten by cops. Firehoses were aimed and homes surrounding the Vets Hall, and some people who were just watching from their porches got hit as well.

> "I saw the cops pointing and yelling. Then you heard this rumbling and suddenly everyone was running for the door. I saw guys in riot uniforms coming off the stage with their arms raised like this with clubs," he said, with his hand above his head.
>
> "We watched. Saw them beat the heck out of someone. The people in the front came out rubbing their eyes saying they were Maced."
>
> "I've been to lots of these and usually they turn the lights on to calm down a crowd," said Scott Inguito, 18, of Santa Maria.
>
> "Once in Morro Bay they did about the same thing. They came in before the last band was finished playing. People yelled but eventually they settled down and left.
>
> "The problem was the crowd was so huge, there was so much people. Usually everyone just yells back and finally leaves. Here there was yelling then they Maced. There was enough time to leave."

Several members of the audience retaliated by throwing rocks and bottles at the windows, shaking outside lamps and whatnot. This not only added to Morris' tab, but it gave the cops something they can easily add to what they were already blowing out of proportion. I can totally understand their rage, though. Everyone who paid to see this, the bands, and us promoters got ripped off physically, emotionally, financially, and opportunistically by the S.L.O.P.D. All out-of-town bands got paid, but they were robbed the chance to play (DK's had arrived before the gig by the way, all you skeptics out there). Furthermore, both the DK's and Special Forces lost some equipment and Orlando's leather jacket was stolen. Please, whoever stole all this return it to Alternative Tentacles, P.O.B. 11458, San Francisco, CA 94101 or Boner Records, 2146 Boner St., Berkeley, CA 94702.

Death Sentence and Special Forces were stranded for awhile. Morris left the hall awhile, fearing arrest and a possible mugging (If the audience got to him first, he wouldn't have been able to pay these bands at all). He got both bands' money to Dennis, and he gave the money to Special Forces, who split it with Death Sentence.

Back to the <u>real</u> crooks: This would have been the first time the DK's, Special Forces, and Death Sentence played here, had the concert been allowed to go on. Many people were eager for the opportunity to see these bands without having to take a 2 hour or more drive anywhere. Plus, the three of us put a year's worth of time, money, effort, and communication (some mistakes made in this area) into this gig. I personally wanted this band to play here for years!! Then, when windows were broken, that adds to the financial burden as well. Morris has a family to support! Now, he had to file for bankruptcy! And it wasn't a lot of fum for me to run around trying to stop people from throwing things, hunting down Morris, or deal with poor Orlando's temper. None of this would have happened if the cops hadn't shut this down! Their police report says things like rocks were being thrown inside the building, larger persons hurling smaller persons, fights breaking out, bands in danger, people swinging on chandeliers, cops verbally warning crowds, etc. These are all lies. Aside from the usual slam dancing and stage diving, there were no problems. I only saw one fight in progress and I stopped that one. The most violence occured when and after the sergeant or chief gave the signal to start playing baseball with other people's heads.

At this writing, legal action against the city and the S.L.O.P.D. is being strongly considered. In fact, 3 people already filed suits against the cops, with more to be following. Benefits and demonstrations are already being worked on. Anyone who wants to help can call Morris at (805) 772-8950. You can also call Beth Allen at (805) 544-4640.

> Politics and the generation gap may have been partially responsible for the confusion that led police to shut down a punk rock concert Thursday night in San Luis Obispo.
>
> Dance-goers and other witnesses offered contradictory assessments of what happened before and after police arrived.
>
> "I've been in this situation before and seen other police departments handle it in a mature and organized fashion," said Jello Biafra, leader of the Dead Kennedys. "The audience unfortunately helped make a bad situation worse by throwing bottles. But I still don't think that excuses the police for going crazy. It was a classic case of a police riot."
>
> Police Chief Don Englert said today "I'm not even going to respond to that kind of statement."
>
> "That's their opinion and they're entitled to that. We have to judge what to do in these kinds of situations, not them."

Tony Hertz/Telegram

ficer Jerry Lenthall is face-to-face with concert goer Thursday night in the Veterans Memorial Building park

Biafra had questioned the legality of this gig. Everything was legal, as the Vets Hall could only be rented through the courthouse. When learning that, and all of the out-of-town bands got paid, he has been extremely helpful to us. He held a press conference in the motel parking lot across from the hall, examined the police news release and marked all the lies for Mark Brown at the <u>Telegram-Tribune</u>. Lots of thanks to the DK's, Special Forces, Death Sentence, Assault, Wimpy Dicks, Group Sex, Toi Phillips, Dennis, Beth Allen at KCPR, KCOY TV, Mark Brown at <u>Telegram-Tribune</u>, Mary Ann Tolbert at <u>Mustang Daily</u>, Mike at Boo Boo Records, and anyone else I forgot.

The next issue of RAD zine is a special benefit issue to help raise funds for the forthcoming legal battle. It will cost $1.50- this time only- and will feature lots of info about the Riot. Also, t-shirts are available from Brett Van Cott, 1252 Foothill Blvd, #2, San Luis Obispo, CA 93401 for $8.00. Funds also go to help with the legal battle. Juliet Jake/ R.A.D. zine/ P.O. Box 867/ Morro Bay, CA 93442.

SCARED STRAIGHT

VENTURA COUNTY - First off, if a lot of this information seems distorted or whatever, it's because it's so hard to get any straight facts around here! It's confusing. No one knows what's going on at all! So I'll start with what I know is definite. ILL REPUTE and SCARED STRAIGHT toured the U.S. in July. We had great responses and a good time was had by all. We saw some kick ass bands (Lincoln, Nebraska's POWER OF THE SPOKEN WORD, LUNCHMEAT, BABY HOT-LINE, Denver's BUM-KON, for example) and met some great people, until of course Pittsburgh, where all the equipment was stolen and the tour was off. I quit SCARED STRAIGHT and went to North Carolina for a vacation. I got back awhile ago to find out how bad things have seem to have gotten here. Maybe things are in a slump, but it's pretty bad! ILL REPUTE's future is in definite doubt, with no equipment and no enthusiasm to get back together. If you want to let them know how you'd feel about this, write them! Losing these guys would be a vital blow.

Other Oxnard happenings: FALSE CONFESSIONS kicked out Ishmael and now Scott (ex-bassist) is singing, and the band is looking for a bassist. They have a much talked about new direction, leaning into the BAUHAUS/SPECIMEN style of punk (or so I've heard). While I applaud their decision to change, I wonder if they'll alienate some of their audience who were used to their old metal-core style, or is it true at all?

AGGRESSION, as I write, are on a tour of the East Coast. Their much delayed second LP still isn't out. DR. KNOW is doing fine at the moment. Their recent "Burn" EP seems to be doing real good. I hear they are trying to get on Metal Blade records or something. Good luck, guys!

The following Oxnard-Ventura bands are either broken up, on vacation, or thoroughly confused: AFU, SECOND THOUGHTS, HEROES OF NOISE, COALTION, and THE ROTTERS. For good measures, DV8 and NARTHEX STRUCTURE have also been keeping quiet.

Camarillo's HABAES CORPUS are still around. Last time I saw them (in springtime) at the BLAST/ DV8/ ROTTERS show, they showed a definite improvement and could very well become a major force around! The Newberry Park/ Thousand Oaks area still has N.O.S., and a new addition, DEATH TOLL. Simi Valley still has (you guessed it) SCARED STRAIGHT, who also are one of the few bands who play out of town or do shows for that matter! They've got new equipment and a new drummer (Tim) who is working out just fine. A new 12" on Mystic is planned and will be years better than the EP.

POSITIVE ACTION split up after finally getting a bassist (Glen). Pat, ex-guitarist, is now in a speed metal band, and Rob went and roadied on the SXS/ ILL REPUTE tour. A couple of other bands are supposedly coming together, but I don't know anything about them yet.

O.K., now for zines: Both "60 Miles North" and "Alternative Music" haven't had issues out in months! I wonder if they died? If this is true, this leaves three zines/ newsletters in the area. "Common Cause" is the newest, already four issues old, put out by dedicated fan Todd Castor (right, Todd?). It's free and you can write to him for it: 1501 Billings St., Oxnard, CA 93033. My li'l zine "Not Yet Decided" is seven issues old. Numbero eight out soon. Cost is a stamp or .25 cents (3036 N. Arlington Ave, Simi Valley, CA 93063). The only real zine comes from Carpinteria (in Santa Barbara county, but both counties are real close and several shows go on there and stuff) called "Public Enemy #1." It is four issues old and is really good, very recommended (P.O. Box 141, Carpinteria, CA 93013). Also, I'd like to mention Santa Barbara: RAT PACK has gone under and R.K.L. is supposedly in San Francisco now, for good (Sigh...).

I can't explain how this place got this boring. It used to be much better. When I think of last year and how much fun things were, it's kind of sad. There's no steady place for shows anywhere. It's no one's fault, of course. But I think people involved here (or any other scene) should try to communicate and accomplish more constructive things (bands, zines, and shows!!). A little thinking is in order. Is all this worth it to you? Re-evaluate and re-think why and what made us all turn to the underground in the first place. Is it still worthwhile? Hell, yeah!! Let's make an effort, 'coz we can make things better than they are, that's for sure. Brian Walsby
4059 Yuma St/ Simi Valley CA 93063

Oh yeah, if anyone wants to check out some live SCARED STRAIGHT in Pittsburgh and POSITIVE ACTION's demo (both good sound quality) send a 60 minute cassette and postage. Thanks. Bye.

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DANNY '85

KATON of HIRAX

Interview by Tim

MRR: You'd call yourselves a metal band, as opposed to a punk band that plays metal, right?
K: Yeah.
MRR: How do you make that distinction?
K: I don't like putting labels on bands, and I just consider us HIRAX. But when most people hear us, they consider us a metal band. We do have leads, but not your old metal leads that go on for 5 minutes. Our leads, and our songs, are very short. But we have people calling us punks too. Whatever they want to call us is fine with us.
MRR: What do you think about this hardcore meets metal thing?
K: To tell you the truth, I think it's great. A lot of the punk bands that are starting to get popular in the metal circuit are all really nice guys. We're friends with a lot of them. People are calling it "speedcore", as Pushead termed it...bands like C.O.C., A.O.D.... We get along with them great. In fact, now at our shows, we have a half/half crowd. You see everything from long hair to mohawks to skinheads. As long as they get along, that's all I care about, not how you look.
MRR: Is there any kind of crossing over of ideas as well as music between the scenes?
K: Yes, especially with us with our lyrics. A lot of bands in our genre, like SLAYER, etc., use the same old stuff. That's too easy; anybody can write satanic lyrics. We want to write about stuff that affects us in everyday life, and also things that scare the hell out of us in everyday life too. To us, the satanic thing is an easy way to get popular, but I don't think you can stretch it. You get stuck in that mold. I get a lot of my ideas by watching the news. I think you should worry about what's going on in the world, 'cause if you don't you're doomed.
MRR: One of my beefs with the whole metal thing is the rockstar, posing-down thing.
K: I have a big beef with that too, because we've done shows with some bands like EXCITER. People sit down to watch bands like that with their spiked wristbands and big hairdos and their spandex and all that crap. We're not into that. We go up there the way we get dressed that morning. For us, the music comes first.
MRR: How do those bands treat you, opening for them?
K: I don't think I should even give them the credit by going on, but I will say they wouldn't give us sound checks and we weren't allowed in the dressing rooms.

DESTRUCTION AND TERROR
Uw! Can you feel the power
vibrating all around
Anarchy in the city
Bad people all around

Shooting screaming people cut down
killing bloodshed all around
Running hiding this is war
caught in the middle the center the core

Destruction and terror taking the land
survivors together looting command
Those who survive will become scavengers
Killing each other taking what's theirs

Ooh! People stop this hate
Learn to love before it's too late

Lying stealing anything to live
no food or water nothing to give
Starving to death barely living
Torture and pain to man it will bring

MRR: There are some big rockstar punk bands that treat opening bands the same way.
K: Yeah, I've heard about that. I think in the future you'll see more punk and metal bands playing together, bands who share certain outlooks. When we played with EXCITER, we were laughing, seeing them teasing their hair in the mirrors. It's ridiculous. I know where you're coming from, but I was pretty surprised that you asked me up here 'cause I bet you thought all of us are that way. But, as Pus said, our drummer looks like a pizza man or something. (laughter) We're just ourselves.
MRR: I've seen some punk bands that've spent a lot of time in front of the mirror too.
K: We don't need to comment on that either.(laughter)
MRR: What's gonna be coming out by you guys soon?
K: There's two things. An album on Metalblade, Raging Violence. People will think they'll know what this is about by the title, but after Pushead's done with the cover, I don't think anybody'll be ready for this. It's gonna be a surprise. We're into violence, but not like going out to have a fight after the show or something. Not like that. But we're into movies, and the album has a little of that in there. Some of my favorite movies are "Phantom of the Opera", "Nightmare on Elm Street"...
MRR: Jeff approves...
K: But there's a song called "Executioner" which is about a guy who's walking down the street and is mistaken for another guy. The cops take him in and eventually he dies. So we take different ideas. When we submitted the record to the company and they saw it had 14 songs, they said "You guys are punks". We wanted 18. We try to write long songs, but we never seem to come up with 'em. They're all short. And then in England we have a song, "Destruction and Terror", coming out on a flexi. It's pretty much about how we should always remember what's happened in the past 'cause it can always repeat itself. That's coming out by Dig and Kalv.
MRR: How can people get in touch with you all?
K: By writing to my home address: 6062 San Rafael Dr/ Buena Park CA 90620.
MRR: Well Katon, thanks for coming up here tonight.
K: I'm glad Pushead came up here with me though, 'cause I was scared.
MRR: But I thought you're into that, right? (laughter)

Final Conflict

By Frank Murray

"We want to stress one thing and that's the disarmament of all nuclear weapons," says Ron about the goal of FINAL CONFLICT, based here in Orange County.

FINAL CONFLICT formed a few years ago and have since gone through several singers and drummers. Now, it's apparent that they have a solid, unified lineup. Some of you may recognize Ron and Dave from CONVICTED (who have now reformed). "Everyone has a chance to say what they want to in this band. In CONVICTED, we were always outvoted. In this band, everybody embraces the same ideas so we all get along. Everything is democratic," comments Ron.

Comparing CONVICTED to FINAL CONFLICT, there exists a distinct difference in the music. While CONVICTED was strong, FINAL CONFLICT is now much stronger and faster, partly due to Dave now playing drums. Dave comments on the current pop music scene: "At the moment, I find other styles of music boring. I played in rock bands, mod bands, and it had no feeling to it." Some may consider FINAL CONFLICT speedmetal, but with any label they're mega-fast. Jeff strongly resists the idea of punks switching to speedmetal to just be rich and popular. "One thing I don't like is punk bands switching over to make money. We have a couple of speedmetal songs, but I write that because I like speedmetal. You know how speedmetal lyrics are "satan" and "death"; our speedmetal songs have political views. Our song "Self-righteous Pigs" is a full-on speedmetal song, but it's about greedy politicians." Dave adds, "I like playing like that. I really like Dave Lombardo's style (SLAYER's drummer). It's raw and aggressive." But Jeff insists that FINAL CONFLICT is still a punk band. "If we play with speedmetal bands, we'll still be a punk band because I'm proud of that. I've been into it for so long that I'm gonna stay with it (punk). Why change now?"

We next talked about conformity and the imaginary punk "dress code" that exists here in Southern California. As everywhere else in the world, our scene has its conformists who dress alike in the traditional punk garb of leather, spikes, boots and the like. Ron was the first to relate. "Half of them are for real and half are lost and in due time will adjust. Everybody goes through the phase when they get into punk rock. They think they have a role to play, but as they get older and become more aware they begin to listen to some of the important bands that have something to say. They'll realize they don't have to put on an act." Dave further explains his entry into punk: "A lot of people who get into punk at first were total misfits. I feel that's the way I was, outta step with most people." Jeff now jumps in and talks about the troublemakers who have ruined clubs and scenes. "Haven't you noticed since you've been into it that there's always been 30-50% of the punk scene who are phonies. You see the same people last for years and you see one guy causing shit every gig for 2 months and a year later you never see him again."

The negative aspects of the Southern California scene can all be summed up in two words--Olympic Auditorium. Although FINAL CONFLICT never played there, individually they all attended shows. Jeff is not sorry to see it go: "A lot of shitheads just went there to hang out, get drunk, and fuck with all the people. My friend bumped into some guy and within 5 seconds there was 3 guys just totally beating the shit out of him. There was no sense in that. What's the use? I got disgusted with the Olympic that night." Violence and macho attitudes were the "in" things and now that the Olympic is gone we'll never have to deal with it again.

Without an L.A. venue anymore, the focus now switches to Orange County and Long Beach for shows. I think a difference can be drawn between L.A. and Orange County, adding that violence and trouble is more prevalent within L.A. I asked FINAL CONFLICT about this difference: "L.A. has got a lot of English-like punks with attitudes," adds Jeff. "They're too cool, too punk. I like that look but not that kind of person. As far as O.C. goes, there are a lot of trendies there. There's good and bad in both counties." Ron adds: "When the O.C. punk scene was formed, if you looked punk you were punk...because you had balls to look that way at the time. You walk down the street that way now and get a few stares, but in the past you signed your death warrant." Dave also added that he used to have a big mohawk but got fed up with all the stares and attention. Jeff adds: "I have friends who like to go to malls and put on all their wristbands so everyone will know they're punk. That's not rebellion, that's blind acceptance." For those of you who dress "punk" for attention, it's shock value is gone.

To emphasize their views, FINAL CONFLICT has been doing a semi-regular leaflet/newsletter with their views on the nuclear situation, which they hand out at shows and stores. Ron says: "If we just handed them out to people who just had "CONFLICT" and "CRASS" t-shirts on, we'd be preaching to the converted." Dave continues: "People don't want to accept the fact that the world can be destroyed 50 times over. They say 'well, who gives a shit. I live in America, I got a job. I live at home and everything is cool.' That makes me sick that people think like that. They don't realize the earth is totally unique and yet it can be destroyed." Establishing awareness of the arms race is one of their goals, so I asked what other goals they wish to accomplish. Jeff simply said to get all the squareheads to think. Ron was a bit more explanatory: "To get everyone to participate and if they're bitching and not participating to shut up!! We're doing our best as a band right now. We're playing shows, saying something and passing out our leaflets. We want people to get involved with what's going on around them and open their eyes. We'll keep passing out our leaflets and as long as they (punks in our scene) keep throwing them down, we'll keep making them. People know that we're an anti-war band against nuclear arms. We don't want to sing songs about every immoral thing in the book. We want to stress one thing--the disarmament of all nuclear weapons." Jeff continues: "We agree with the animal rights views, but that's not our goal. We're not trying to hit every issue."

Briefly discussing Reagan and the upcoming Arms Control Summit, FINAL CONFLICT reflected; "Reagan's got an attitude, the big "cowboy" image. He's gonna step in there cracking the whip and Gorbachev's gonna be trying to get brownie points from the rest of the world." He comments: "Reagan actually thought that if we launched our missiles, they could be called back. Then he said that joke on the radio about bombing the Russians. We found out his true felings on world peace. America has been brought up on war. It's never happened here and that's why people in America are so gung-ho war happy. Why do you think Europeans are so emotional when it comes down to war? They've lived through that shit." Jeff then related a good point about the hostility of other people throughout the world towards the U.S. because of the actions of the Reagan Administration. "I feel ashamed of our government. You go to visit another country and you get a totally bad attitude from them. They say 'oh, you're from that country that's planting nuclear weapons everywhere. If we all die it's your fault.'"

To close, FINAL CONFLICT has established itself as a band that is sincere and devoted to making people aware about the injustice of the arms race. They're a very tight unit as friends, and especially as a band. If you appreciate fast punk material with a close speedmetal edge, they will please you. They've just finished their 15-song demo and it's of superior quality. You can obtain it for $3. They'd like to thank all you for support, and you can write to them for flyers, newsletters, etc., at: Box 2334-1834/ Cypress CA 90630. Soap your stamps so they can reuse them.

Ron Martinez/vocals
Warren Renfrow/bass
Jeff Harp/guitar
Dave Phillips/drums

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SAN DIEGO-It's been a while since anyone south of L.A. has filled you all in on the haps down here, so I figured I'd take the honor of telling you just what is going on here in San Diego. I imagine you're all dying to hear, so on to the local band report.

DIATRIBE, our resident @narcho-thrashers are back from their U.S. tour. Gary, their drummer, says it went well despite the fact that their tour mates, Finland's TERVEET KADET, couldn't make it at the last minute. DIATRIBE haven't been too visible since their return; hopefully they're working on a follow-up to their Aftermath demo. Speaking of not too visible, The INSOLENTS, our punk party band, have been lying very low lately. Their manager went on the road with The DESCENDENTS. Maybe that's why...who knows? MINISTRY OF TRUTH are expecting vinyl real soon...but who's the father? M.O.T. play a good mid-tempo set, which I expect will do well on a disc, so watch for that, fer sure! The FRONT (3025 Plaza Blvd/ National City CA 92050) have finally released their album, and I tell ya' it's great. They play around town very regularly, and they're always astounding. If you're lucky, they'll take their CLASH-like powerful set on the road in support of their LP, Man, You Gotta Move. Well, those are bands that seem to be heading somewhere. There are also a bunch more around town who, hopefully, will be showing up more in the future.

On the fanzine front, well, the big news is the death of Leading Edge (#5 for $1.50 ppd to: 9977 Cam. Chirimolla/ San Diego CA 92131). Indeed, after 2 years and 5 issues, Martin Sprouse and I agreed upon his departure to San Francisco that Leading Edge would be kaput, at least for a year or so! Sad but true, the whole scene down here misses Martin a lot, a truly "positive" force! Boo hoo. The only other fanzine I can think of down here is Black Market. Black Market is a locally distributed zine that seems real open-ended, dealing with S.D. punk, metal, and "dark" (boo!) scenes. Black Market also is in the gig business, putting on a few shows with local punk and metal bands, and they've done a few "dark" shows, notable CHRISTIAN DEATH. Sorry I missed that (ha ha!). I'd really like to see more people pump energy into the scene down here, like Black Market. Though the local metal scene and "dark" scenes ain't my ball o' wax, I certainly respect their efforts and admire their dedication!

The main promoter here in S.D. would have to be Tim Maze ({619}696-9643). Tim has been the steady promoters for years and doesn't seem to want to quit. Recently SOCIAL DISTORTION pulled through and played a very tight and sober set, but BAD RELIGION took the cake that evening...they was gooood. The DESCENDENTS are the winners of this month's award; they wrre awesome!

Some great performances there, but, as usual, the dance floor antics left some of us disgusted. I was more disgusted though...I had to clean the bathrooms! Now that's disgusting! Aw hell. "Remember, everyone be kind and courteous to your fellow punkers and always treat your facilities as though they were your own." Don't we wish!
Jason Traeger/ 1243 Hygeia Ave/ Lucadia CA 92043

Photo by Sergy

Photo by Sergy

THE FRONT

TWO STEPS SLOW (A SEA OF BLUE)

There he stands, a face in the middle of the crowd
He can't pay attention, he can't think loud
Believes in equal rights, but only for his kind
A ball and chain religion, imprisoning his mind

Remember the "trail of tears" in the reign of Hitler?
Nothing seems to change, the trail is now a river
A trace of racial truth exposed to give a clue
In Selma, Alabama, behold the sea of blue

The reign of fascist power pounds my only road
Thunder up ahead and I'm two steps slow

Duarte sits alone in the chambers of his truth
"The Policy" conspires in the other booth
Channels all his lies thru a groovy little tube
Bullies him around, controls his every move

Move? To the sound, the sound of a drum
That beats out your virtue that beats out the blood
Move? To the sound, the sound of cries
The cries crying out degenerated times

The clutches of repression is reaching for my soul
Can't turn around cuz I'm two steps slow

Another infiltration to proliferate the few
A Nazi demonstration lead by Hitler Youth
Preaching from the "book" misinterpret for
Their lies coyotes, hear them howl beneath
their ku disguise
Kool is the sound, a true fascist stand
Their necks glowing red, I can't understand
How Ku is the sound, a white supremicist chain
(link)ed arm in arm, what wisdom is to gain

The FRONT is a San Diego based band that has been playing together for the past 3 years. They consist of: Mark Baez:vocals, blues harp; Kevin Chanel:bass, vocals; Morgan Smith:guitar, vocals; Dan Mehlos:drums. They have mostly played punk shows, which have provided the band with an energetic alternative to what they considered a dull club scene. With the intent of playing energetic rock'n'roll, The FRONT have been able to synthesize old r'n'b and jazz influences (Bo Diddley, Howlin' Wolf, Gil Scott Heron) with more recent influences (U-Roy, New York Dolls, Stooges, Damned, Sex Pistols) to create their own interpretation of what rock'n'roll is.
Jim Bolan, Scheming Intelligentsia Records

"Production Lies"

Whatever medium one may use as a means of expression, there is one thing that is very important to realize before trying to express: if that message is ever to be heard, it is necessary to speak a certain language that people can both understand and relate to (or else, one simply will not be heard). In the same sense, it is equally important to execute the form of expression with integrity rather than the pretentiousness and calculated ambiguity that seems to flood the mass media. It is quite sad to see this happening today in a society that chooses confrontations and security fences to solve its problems. We feel it is equally important for the listener/consumer to match these standards , as they are, in most cases, the element that keeps the artist(s) consistent in these qualities.

"Teach But Not Preach/Expressed But Not Pressed"

Our basic concern when playing is to try and express different ideas in music and opinion. We try to utilize this idea not didactically, but in an aspect of give and take. Ours is not only music with a message; it is a weapon that attempts to expose truth. We have an obligation to fully understand a subject, belief, or opposition before we are able to express honest emotions or actions pertaining to the given subject. Corporate owned news and information outlets/services have no option but to provide information with guided censorship, which is, of course/in turn, propaganda. They are relaying to us "the news according to Spray & Wash, Cheery Coke, Mr. Whipple, and of course, the Tidy Bowl Man. Let's face it, they can lay down an allotment of facts; but these facts in no way give every aspect of the situation. A good example of this is the South Africa situation. The oppression has been inflicted for years; however, just recently it has been receiving exposure in the mass media. The reasons are obvious: an opposition is finally taking a noticeable stand against these injustices.

Photo by Pat W

Photo by Sergy

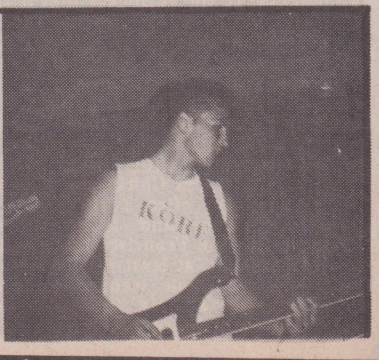


Photo by Sergy

The first song on this record describes corporate interests in vulnerable countries so naive to their wiles, and so condescended towards that they are (in countless ways) treated with the lowest amounts of respect.

"LIVING IN FEAR"
Run to the hills where the sun don't shine
Far from genocide
Venture across the plains to a new frontier
Rust your angry tears
Look from the hill, what a view you've got
See your city rot
Venture across the plains to a new sunrise
Blind your feeble mind

Living in your own fear
Time is gone
Now it's all clear
On your own

What do you feel when the heat's so hot
Burn; your skin, your thoughts
Blame it on the person that you voted for
Hitler was voted for

Blame it on the person that you voted for
Hitler was voted for
Blame it on the person you voted for
Reagan was voted for

"Living In Fear" is rather self-explanatory. While you hedge from making cognizant decisions (or in essence, "standing up for nothing"), the decisions are being made for you, without your say. After all, Hitler and Reagan were voted for, weren't they..?"

"PRODUCTION LINES"
Technology has left us all in the cold
I had no voice to say
I had no right of way
I tried to see the whole behind it all
But it always left me standing in the cold

But your blank faces and underground places
couldn't stop the production lines
and the bells of our rights through the hunger strikes
It was you, who would stand 'in line'
and the men that wore stars with big black cars
It was they that started all this strife
So you found your hole with no place to go
And it's you, sit around wasting time
Look around for another ride in the cold

They sent for steel, they packed in tonsd
Beneath our streets, without our say
They built the bombs to make us strong
I could not see the truth behind it all
And now it's time for our young boys to stand in line

But two bit crimes to cause a graph climb
couldn't stop the production lines
And opposition fronts whose cutting edge is blunt
cross the field, saw a waste of time
And the big men in black cars, you know who they are
It was they that started all your strife
So you found your fox hole with no place to go
And it's you, sit around wasting time
Look around for another ride in the cold

Be heard....It is your obligation! If hunger strikes, underground intelligence, justice, and treaties don't work, wouldn't it be wise to try something else? It is very important! This was obviously inspired by the technological proliferation throughout the world. Whilst trying to be informative, an innocent (ignorant sympathetic) point of view was taken for this issue to perhaps better "black and white" the issues.

When it gets right down to it, the bullet controls the ballot box. It's the NRA vs the non-NRA. Who wins? Let's decide for ourselves. "Guns don't kill, people do": NRA member. "Guns don't die, people do": anonymous.

"LIBERTY SELLS"
Pass the city lights, minutes just past dusk
Can't sleep a wink riding on the bus
Minutes on the line, hours wasting time
And I just can't find a thought through the haze

Officers Generals, where are you? The people are
the people are calling your name
Dressed in uniform, I can see now how liberty sells

Meet the branded fools, the army's human tools
Watch the sargeant barking out at you
Try for suicide, your problems may subside
You just can't see truth in these days

Officers Generals, where are you? The people are
the people are calling your name
Dressed in uniform, I can see now how liberty sells

I thought it was something I could walk away from
But now I run cuz I see the flood coming down on me
And I thought it was something I could run away from
But I can't run cuz I see the flood pouring down on me

Officers Generals, where are you? The people are
the people are calling your name
Dressed in uniform, I can see now how liberty sells

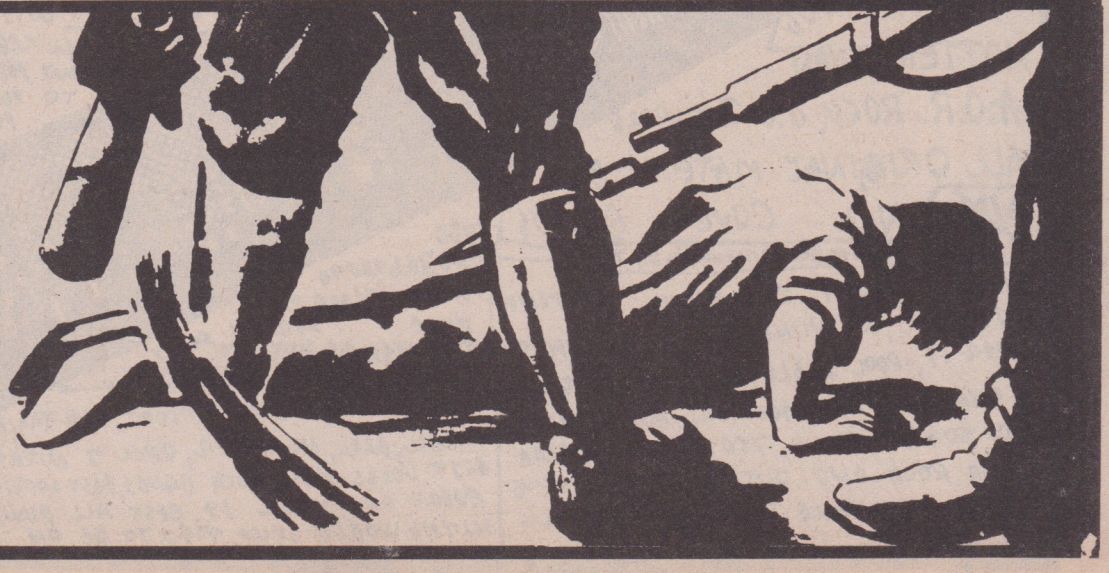
Look what pride has done, composed our rage
Nuclear destruction is just history on a page
Try for the back door from the problems you've ignored
And it's there you see your life, on the page

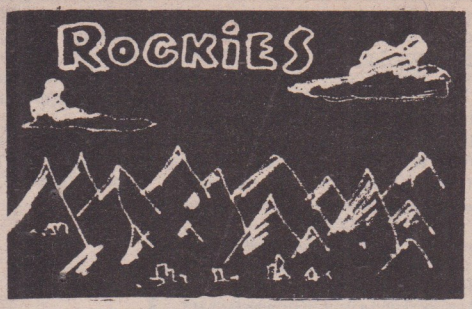
Officers Generals, where are you? The people are
the people are calling your name
Dressed in uniform, I can see now how liberty sells

A series of carefully worded parodies, analogies, and simple rhymes exposing the problems of the usage of "catch phrases" and "clever slogans" (eg "Liberty" in the grand sense) to exploit the patriotism and nationalism that often blinds us from seeing the true meaning behind the military--WAR! We are constantly being indoctrinated with a false sense of security in the "us against them", "there is an enemy" ethic.

In addition to The FRONT's Man You Gotta Move LP, we also have a tape of 12 songs (half live) called Gangland. It was released last year and is available through mail order on the KBF Productions label. If you are interested, send $3.50 ppd to: The Front/ 3025 Plaza Blvd/ National City CA 92050. Please specify what it is for. As of recently, we are putting a tour together for perhaps late November through December. If you are interested in having us play in your area, talk to your abvailable promoters and drop us a line at the above address. The album, Man You Gotta Move has been picked up by Rough Trade, Systematic, and Toxic Shock for distribution. So, expect it in your area soon. If it's not there by the time you read this. Also, it's available by mail order for $6.50 ppd.

MAN, YOU GOTTA MOVE





COLORADO-Salutations. So far the fall season in the Denver area has been the pits! Cancellations here, cancellations there. It's pretty frustrating for everyone involved in the scene. It's even further aggravated by all the conflicting attitudes of the punks and skins (sounds kinda familiar, huh?). From the looks of things, one begins to wonder whether or not the promoters here even want to set up shows for us. 'Nuff said.

In the time that I've been here (which isn't that long), I've already seen a few hall closings. The Depot in Boulder closed itself to us because of a broken front door. And the Flash Flood Art Space was recently shut down by our friend in blue for not having "proper licenses". (Too bad cuz it was a great place!). It should be mentioned that the efforts of many to find halls is greatly appreciated! The Grove (?) is still a possibility for Monday nights, but in the meantime we're still looking around a lot.

As far as positive things, many of the people in the Denver scene gathered for a march to Capitol Hill to protest the overnight closing of Flash Flood...good job! The majority of the people here are super-cool and really care about the scene (which is more than I can say for the minority). The scene has great potential to thrive, so let's hope that others don't screw things up for everyone.

As for the local bands, there seem to be more all the time. EMOTIONAL TONE is the latest one. I'd also like to thank new band BASIC BLACK for making my birthday worth getting a year older. (They lugged their equipment real far, with 6 inches of snow on the ground, at 11 PM, to play a great set, without some strings, for 15 people--too cool!).

More good news too. UBERFALL is back together with a new lineup. NO PUNX will be going into the studio soon and also hope to have a video in the near future. ACID PIGS found themselves a new bass player, while A.S.F. just returned from a visit to the U.S. cheese capital. ACID RANCH played a real tight set at the Rainbow a few nights ago.

BUM KON has played some shows including one at Boulder's Blue Note. DEAD SILENCE is also another local fave. HAPPY WORLD has yet to play since I've been here, so I'm waiting patiently. But related band SISTERS OF SODOM have put on good sets at a few shows.

So that about says it all for the Denver area as of now. If any bands are interested in playing Denver, you'd be more than welcome. New people are trying their hardest to organize these things as best as possible, and we'll make sure you don't get fucked over! All you have to do is call or write: Lenny (303)938-9038, Corey (303)832-4752, or Brew (303)572-0668. Bye.
Lenny B/ 949 Marine #C3/ Boulder CO 80302 P.S. Hi to everyone in Chicago

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REDD
UNDERGROUND
• LOWER FLOOR PINBALL
FREE FOR
THE MASSES JUST LIKE SODAS
MOSCOW. GARAGE BANDS PLAY...
TWILITE ROOM • GROUND FLOOR, POOL TABLES
PINBALL, BAR, NO COVER, OPEN 7 NITES
BEST LOCAL HARD ROCK BANDS, BEST LOOKING BARTENDERS IN
EVERY ONE OVER 19, BEST ALL PUNK JUKBOX IN
IN THE WORLD SEND TAPES TO BE ON IT. NO ASCAP TEXAS

Hardcore Health Tips

SCENE:

Last week, The Cleveland Underground closed its doors forever. This is more than just another bar closing. This is what I consider to be the death of the hardcore scene of Cleveland.

In the early eighties, a style of music called "hardcore" was born. It brought an end to what had become a stagnant "punk" scene. Most of the early "punk" bands had by then split up or sold out to become the Rock Stars that they had originally opposed. For instance, has Billy Idol bothered to listen to the lyrics of "Your Generation," which he wrote back in 1977?

Punk stressed violence, anarchy and stupidity. Hardcore stresses unity, peace and, in many cases, a drug-free life style. About the only similarity between the two is a strong disdain for corruption in government. Be they fascist, communist, or our very own "Land Of The Free"(?).

Hardcore is a worldwide movement. In just about every country in the world, you can find a "hardcore" scene. Records and fanzines are distributed independently or by the bands themselves. It is not hard to obtain a tape or vinyl by a band from Finland, Yugoslavia, Japan, South Africa or wherever. It's a really good feeling to know that people around the world are singing and protesting the world's messed up situation. Not everyone cares about the bubble gum world of Culture Club, Journey, MSB, Michael Jackson and the likes.

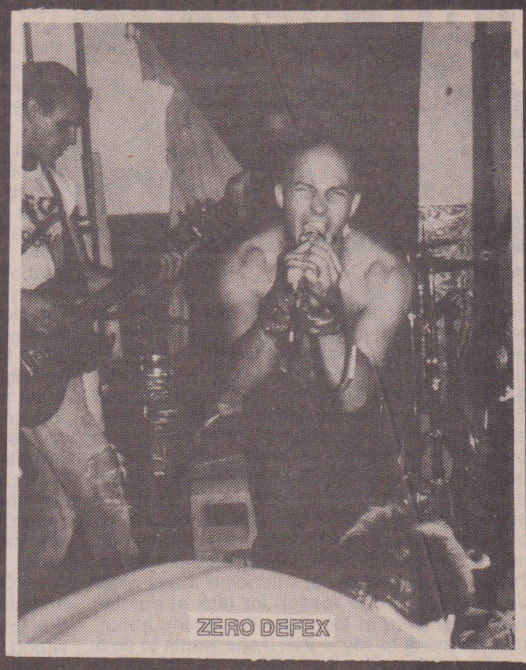
Cleveland, at one time, had a strong and vibrant "hardcore" scene. Bands like Starvation Army, The Agitated, The Guns, The Dark, Zero-Defex, Civilian Terrorists and Plasma Alliance made you glad to be a part of the scene! Many shows took place in various halls and clubs, The Cleveland Underground being the latest haven for hardcore in Cleveland. Over the last year, I've watched our scene develop into an apathetic, self-indulgent mess. A few bands and a small group of people have continued to care and try to make things better, but what about the rest of you? A large portion of the scene just wanted to hang out at clubs with their brand new "rags" that Mom paid one hundred dollars for and complain for a while, but mostly they wanted to be "punk!" What is "punk?" Does it mean you have to trash and vandalize halls, start fights, have the "right" clothes, the "right" records and be the "right" people?

To me, it isn't how long your hair is, what kind of clothes you have, etc. I thought the whole thing was about getting together with your friends and having a good time. If you can make a dent in changing society, or even one person for the better, then the whole thing was worth it! What better place to try and end sexism, racism, the threat of nuclear destruction, than with friends and their friends and their friends? Maybe the message can get across.

In the sixties, drugs screwed up a movement towards the betterment of the world. In the eighties, it seems to be apathy! How can someone be taken seriously when one second, they're preaching "peace and unity," then they trash a club or a hall. Hasn't anyone considered why dance and new wave clubs, Top 40 clubs, etc. stay open and hardcore clubs close so swiftly? The Sub Humans' song, "No More Gigs," sums it up very well!

Next time you're sitting at home watching MTV (getting those fashion tips), why not think about this: If someone decides to give a hardcore club another chance, before you destroy something, think about who it's really gonna hurt! These senseless acts have to stop, if our staggering scene is to get healthy again!

Steve
Former Manager of the Cleveland Underground



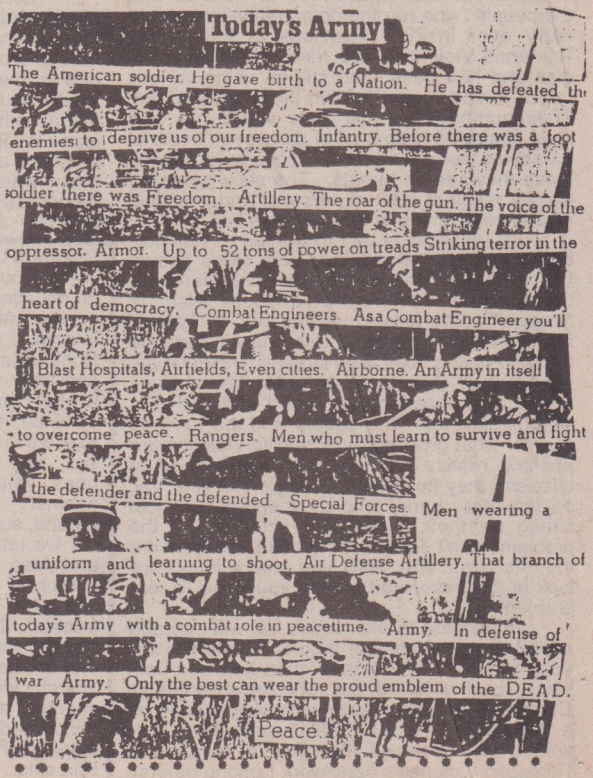
DAYTON-Hi ho kiddies, it's Mike from Limited Potential zine here. For some reason or another, Dayton hardly gets any mention anywhere, but the hardcore scene here is definitely alive and well. The only downpoint is that most shows miss us, but the Jockey Club in Newport, KY is a mere 45 minutes away and regularly features "big name" hardcore bands. Brookwood Hall occasionally packs 'em in, and last month we had a blast when DOA played there. Local bands are usually new wave (?) type stuff (I guess), but HC acts around here include the newly reformed POETIC JUSTICE, MONGOL (ex-TOXIC REASONS and DELINQUENTS members; they really kick my butt), 2nd GENERATION, and there's 3 high school bands presently fooling around. And, of course, from Cinci we get SLUGGO, SS20, and MUSICAL SUICIDE. Most HC records and zines are provided by Renaissance Music Media. The skatescene here is getting *HUGE*. There's 5 or 6 shops selling skates, and the straight edge skate people are out there. There's not too many zines, maybe 3 or 4. Get all of these: Skate Straight (25¢ & stamp)/ 2815 Kingston Ave/ Dayton OH 45420; A Way Of Life (stamps)/ 340 Essex Dr/ Tipp City OH 45371; and you can get my zine, Limited Potential, for a stamp.

All in all, Dayton's scene appears to be growing all the time and deserves some more recognition. You'll be hearing from us soon on the Limited Potential comp tape. That's about it for now
Mike Safreed/ P.O. Box 32011/ Dayton OH 45432
P.S. Local station WWSU plays lots of HC on Friday nites. Good station.

DO NOT SIGN UP FOR THE SELECTIVE SERVICE

if you value your freedom as an individual. This draft-type cover is constitutionally illegal. Leave the army to the patriotic rednecks who want to kill a commie. Do not support this insane madness.

Resist it!


Today's Army
The American soldier. He gave birth to a Nation. He has defeated the enemies to deprive us of our freedom. Infantry. Before there was a foot soldier there was Freedom. Artillery. The roar of the gun. The voice of the oppressor. Armor. Up to 52 tons of power on treads Striking terror in the heart of democracy. Combat Engineers. As a Combat Engineer you'll Blast Hospitals, Airfields, Even cities. Airborne. An Army in itself to overcome peace. Rangers. Men who must learn to survive and fight the defender and the defended. Special Forces. Men wearing a uniform and learning to shoot. Air Defense Artillery. That branch of today's Army with a combat role in peacetime. Army. In defense of war Army. Only the best can wear the proud emblem of the DEAD.
Peace.

Dear MRR,

I'm writing to you concerning the Chicago scene report submitted in the October issue. On the whole, Val, the woman who wrote it, did a decent job, but there are some very significant things she failed to mention which need to be said and/or at least clarified. I've been involved with the Chicago scene now for roughly 5 or so years, and I know I couldn't possibly give a completely accurate scene report, simply because there is so much going on. Our scene has practically tripled in size in the last two years. However, I can't see why Val tried to be so ambiguous in her report, especially when she mentioned the show which was cancelled. She openly admitted not attending many gigs, so this might be the reason for lack of details. She wasn't even at the show I'm talking about. What I'm trying to say is that if she wants to do a report, or anyone for that matter - anywhere - I feel it's only fair to give an honest report, even if it might make the scene you're reporting on look a little tarnished. Well, let me just explain.

In her report, Val mentions a show at the Wellington Church on July 19th and vaguely goes on to something about the "Thunderdome theory", which, because of vagueness, I have to assume is the answer to some sort of problem, although she never actually admits one exists. I found this a bit confusing, and I know what happened at the church, so I can imagine how perplexed others were. Anyway, the show in question was held at the church and was a benefit for INFACT, an anti-nuclear organization that a number of punks do volunteer work for. The show didn't go on because of a confrontation between a neo-nazi organization called Romantic Violence and members of the scene who opposed them. The show was shut down because the confrontation led to violence and the people who run the church didn't want it to carry over inside. Previous to this show, Romantic Violence had tried to disrupt other gigs and had been (and still is) using various tactics to find support within the scene and out. Their numbers are still quite small, but they have managed to do a lot of damage in terms of harassing people and even physically injuring those they see as threats. The show's demise was a result of a lot of personal and politaical differences coming to an inevitable boil.

It's unfortunate that things led to violence, but to say, as Val did, that both sides should fight it out to the death, the Thunderdome theory, so it won't affect anybody else. is "stoopid". She fails to realize that "it" has already affected everybody else and will continue to do so until groups like Romantic Violence are gone forever. Racism, hate and violence, like it or not, are a part of our world and are very serious subjects. The people who are trying to counter what groups like Romantic Violence are pushing realize this and are not in need of criticism; they need help. People like you, Val, on the other hand, who are content with just sitting on their asses and acting as if the problems don't exist, are the ones who deserve the criticism. Why don't you take a long hard look in the mirror and maybe you'll see a real problem.

In addition to this. which Val will probably omit if she does another report next month, was yet another violent confrontation between both sides. Last weekend, the John Brown Anti Klan Committee organized what was supposed to be a "Stamp Out Racist Grafitti" campaign. This would have involved the removal of a lot of Romantic Violence's handiwork (among others), and would have been a very visible stand against them and similar organizations. Unfortunately, at the point we were all supposed to meet, members of the KKK, the American Nazi Party, and Romantic Violence decided to stage a demonstration. All of the above organizations have been seen recently at anti-apartheid protests out in front of the South African consulate, where they showed their support for the white supremist government. Anyway, things started out on a rather peaceful note as both sides just exchanged insults and slogans. Then, at one point, we were able to surround the Nazis, etc., and scream loudly enough that they could barely hear each other. This led to both sides grabbing at each other's banners and placards and attempts by the Nazis to antagonize us into attacking them, which eventually worked. As one person would be taunted into going after one, he or she was jumped by all of them. Eventually, we stopped giving in to them, which meet a response of shields and flagpoles being thrown at us. Then things erupted into quite a melee, and three of us had to be taken to the hospital for minor injuries and one or two of the Nazis were bleeding pretty badly. The police did show up just as the Nazis were planning retaliation with weapons. No one was arrested and the cops escorted the racists away from the area.

Only one news team covered the incident, and although it was the top story, they gave one the impression of both sides being crazy or wrong. It seemed to reflect the overall attitudes of people not willing to take sides or commit themselves. Personally, the whole thing only served to reinforce my own beliefs. It probably shocked the shit out of others who didn't expect matters to go as far as they did, or never really took the Klan or the Nazis very seriously. That Saturday brought it all home and shook us all up. I don't know where things will go from here, but I hope everyone realizes how serious these people are and how far they're willing to take things. They aren't a joke and they certainly shouldn't be ignored.

At a NAKED RAYGUN gig on the day before Labor Day, some of us helped the JBA-KC distribute a flyer I drafted up, explaining the goals and exploits of Romantic Violence, where they fit in as far as the growing trend toward racism, as well as a warning to others concerning the way that they've been trying to win people to their side.

There are a few other things which have changed/developed since last issue, including the opening of two halls and the closing of the Kaleidoscope Club. The halls will be a definitive plus for the scene, but there is still a question of what type of music will be allowed. Of course, I mean both places may refuse to do hardcore gigs. We'll have to wait and see. Finally, Russ Forster is attempting to revive Positive Force, so those interested can write him at 2715 N. Bosworth/ Chicago, IL, 60614. Yours in struggle, John Jankowski

As members of the Chicago punk community, and valuing it very dearly, we feel it is necessary at this time to expose the actions of a neo-nazi organization operating within and against our scene. The name of the organization is Romantic Violence. During the last couple of months, their random and racially motivated acts of violence have caused possibly irreparable damage, not only to our scene, but to individuals "unfortunate" enough to be the "wrong" skin color or race. Their ringleader, Clark Martell, has had direct ties to the American Nazi Party and has compiled a serious police record as a result of his affiliation with it. In the past, the group's actions had been limited to the distribution of racist literature, spray painting and verbal threats, but with increased support from certain individuals in our scene, they have become increasingly bolder. There have been racially and politically motivated attacks committed on friends of ours which were unprovoked and unwarrented, along with the disruption and/or cancellation of independently produced gigs: one at the YWCA downtown and the other at the Wellington Church in newtown. Both of these gigs would have been great boosts to our scene, but due to the maliciousness of Martell and his cronies, we won't be having another show at either place.

It's obvious from their actions that Romantic Violence has no concern for our scene and at best wants to put an end to it. This may be provoked by the presence of radically political punk and skin elements in our scene, who Clark and company view as a threat to their vision of "the American way of life". San Francisco's scene is evidence as to how far the Romantic Violence can take things, as the scene there is practically dead due to the work done by neo-nazi and ultra-conservative groups which are still very active today. Punks there are just plain afraid to go to shows.

It is also important to note that Romantic Violence appears to be a part of a growing trend in this country toward racist, sexist, and pro-war attitudes being manifested and exploited by the conservative administration presently in power. In Chicago, as well as in other major cities, racist violence has been on the rise agaon, leading to concerns that the KKK and similarly aligned organizations are hoping to gain a sufficient foothold here.

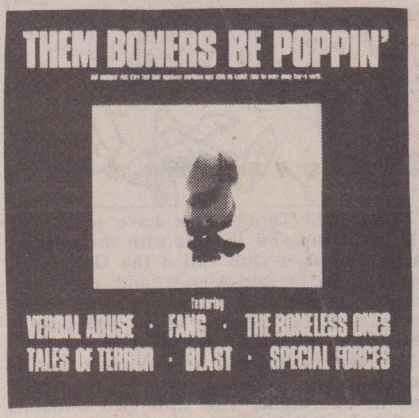
We feel it is up to us to combat Romantic Violence - even if it means straining personal relationships within the scene - and to take an immediate stand against them before things become even more serious. So far, they haven't had too much success in using propaganda as a tool for recruitment, which may result in their turning to personal conflicts as a way to intimidate those of us they may feel most threatened by. The only hope we have to keep our scene together is to isolate the members and supporters (especially Clark Martell) of Romantic Violence and reject every piece and line of racist, sexist, and violent trash they try to push our way. Don't let Chicago become another San Francisco! Our scene is just beginning to grow. We don't need a problem as serious as this now. Let's solve it before it's too late.

BAN THE KLAN AND OTHER ORGANIZATIONS LIKE THEM!!!
DON'T JOIN ROMANTIC VIOLENCE!!!

Dear MRR,

Thought I'd drop you a line and say what's on my mind. First of all, you've got the best rag on the market. Secondly, things have really changed! I seem to remember a time when Rock Against Racism, rebellion, acceptance and unity were some of the focal points of the scene. Now it's @n@rchy, racism, nationalism, violence, and a lack of intelligence. I realize that we'll always have bigots based on race, sex, hair (or lack of) etc... As far as rebellion goes, what are the youth of today rebelling against? There are some good movements around, such as anti-nuke protests and the like, but we tend to hear about worthy causes less and less. It used to be rebellion against corporate politics, discrimination against anybody (or anything), and "THE SYSTEM" in general. Now it's Anarchy. Total chaos does nothing for anybody. The peoople who back this movement don't even know what real anarchy wouuld bring. We need Autonomy, not anarchy. As far as nationalism and violence are concerned, we can't seem to get away from bigotry. People fight with people because of skin color. Can someone help where they were born or who their parents are? Race, sex, or any other genetic thing doesn't make a person. What is in one's head and heart do. Violence amongst each other does nothing but cast an even worse image of us. As far as unity goes, are we all not fighting for the same basic things as human beings? We all need food, clothing, and shelter. We also want social awareness. peace, fair governments and trade policies, consideration for one another and open minds with common sense. You might be sick of hearing this stuff, but if nobody takes action, let alone thinks about it, things can only get worse. Remember, every time you trash a Hall or metro, etc...you're not punk. You're a damn fool destroying your one source of entertainment. Let's walk together and rock together. Sean Foley/ 525 W. Monroe10 Fl./ Chicago, IL 60606

PUT THE PEDAL TO THE METAL.



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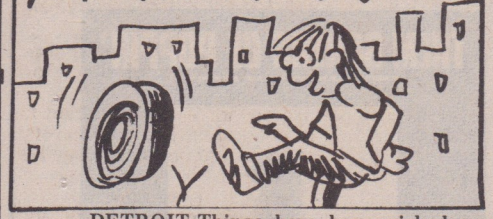
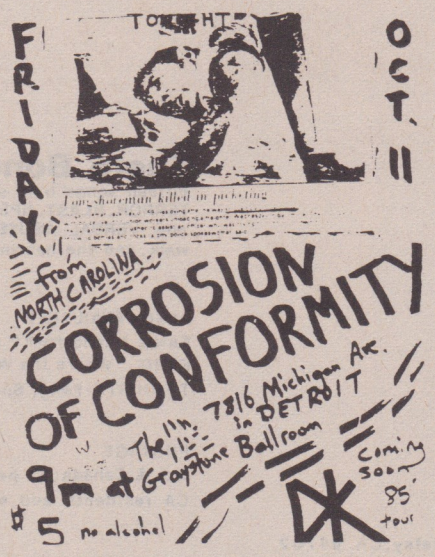


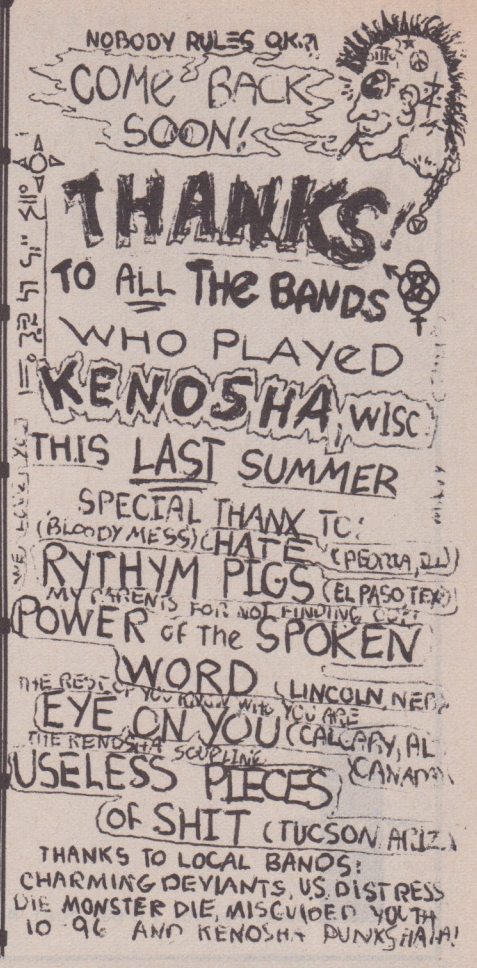
DETROIT-Things here have picked up in the last couple of months with the opening of a new all-ages club called the Graystone. It started up in mid-August and many big name out-of-town bands have played there. It's an ideal size, holding about 600 people, so they can do a wide range of shows from smaller local nights and lesser-known touring bands to bigger names that may require 2 shows in one night. The club also owns its own P.A. and lighting system, so that shows consistently sound good.

Shows at Graystone are booked exclusively by one of three production companies: Post and Check, the Hungry Brain, and Touch & Go. All shows are really well-promoted with newspaper, radio, and even cable TV ads, as well as heavy flyer distribution throughout the metropolitan Detroit and Ann Arbor areas. Band's guarantees are doubly safe because the Graystone management backs up every contract made with one of the three production companies. If you're booking a tour, whether your band is big or small, you can call the Graystone at (313)581-1000 and a representative of one of the companies will contact you.

ANGRY RED PLANET, who just got back from a successful tour of the West and South, will be releasing a 4-song EP on Touch & Go soon. They'll be going out on tour again in December, this time heading east. Among the best of the newer local bands are the LAUGHING HYENAS from Ann Arbor. They feature John from NEGATIVE APPROACH on vocals and Larissa from L-7 on guitar. They've only been together for about 8 months and are still developing their sound, but each of the 4 gigs they've played has been impressive. PRIVATE ANGST has a stronger following then ever, despite changing and broadening their range. They recently headlined a local night at the Graystone. FORCED ANGER has played a few opening spots in the last couple of months and seem to be developing a good basis of support.

The Graystone





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STATE OF THE UNION

Interview: Al Quint

Photos: Bobby D

Joe Perry

STATE OF THE UNION began as a 4-piece a few years ago, under their original name of POLICE STATE. Their music is complexly arranged rock, with a distinct old punk flavor, but a simplistic description is not to do their music justice. It exhibits the ability to connect on a gutteral level as well as emotional, a genuine aura of feeling and hope prevailing. Last year's 6-song demo tape, recorded with vocalist/guitarist Rich Webb, took their positive, perhaps naive world view and fused it with a surging, hard-hitting musical punch. 1985 has not been the best year for the band. In February, there was a gig marred by violence, followed by the departure of Rick and drummer Lance. After months of "auditioning everyone in the world," Dave Tacey (formerly of The EDGE) came aboard on drums. STATE are now a potent 3-piece and, after their first gig in many months, it was clear that their punch is undiminished by the loss of a guitarist. In addition, the lyrics are taking a subtler, perhaps more pragmatic route, but maintain a positive feling. In addition to Dave, the band includes Joe Perry (guitar/vocals) and Joe Moir (bass/vocals).

MRR: How have the personnel changes altered the band?

JM: Soundwise, I think it's a lot cleaner.

JP: Yeah, it's wide open. There's a bit more space for everything and you can hear things a little bit better.

JM: One side is kind of gone, but I guess that gives us one sound. Usually, the songs Richie brought in were one type of a song and the songs Joe brought in were another. Now it's all one, pretty much.

MRR: I guess, lyrically, Richie's songs were eternally optimistic. Do you guys still share that optimism?

D: I still believe in hope. It was a litle preachy. You can't tell people what to do, no matter what you think. You can try. You just tell people what you think and if they want to accept it and take it into their lives then, alright, that's good.

JM: I think it was right in its time. We're still a positive band. We're still message-conscious, but it's a lot less preachy. We're just saying what we feel and, if people accept it, they accept it. And if they don't, they don't.

D: We are message-conscious, but we don't tell people what to do. We tell people what we think.

JP: It's optimistic about things, but it's not blatant. It's nice if people can take a little effort to try to figure out what's going on and draw some conclusions for themselves that way, instead of having everything wide open for them right on the plate.

JM: We're not going to be an excuse for someone to beat someone up in front of the stage.

MRR: Like at the church show in February (marred by violence and vandalism).

JM: That got really got out of control. They trashed the day-care center and people were getting beaten up outside. Once that shit starts, you just can't play, at least I can't. At the show we played the other day, people were slamming, but no one was getting hurt and they were just having fun. If they're having a good time and it's fun, great, but once people start beating people up, you've got to draw the line somewhere.

MRR: Do you think Boston is too violent?

JP: Segments of it are.

D: You go to towns like Stamford, CT, and when people are slam-dancing, if someone gets knocked down, they all know each other because it's a small scene, so they all pick each other up. In Boston, they seem to look the other way.

JP: It just comes down to people who do give a shit and people who don't give a shit. The other night in Cambridge, there were a lot of people there, but no assholes. It was different and kind of refreshing to see. It's depressing when people don't give a shit and you're trying to do something that's good for people or at least trying to have some fun and everything gets screwed up.

MRR: Do you think the scene is a viable thing? I remember talking to you earlier this year and you were kind of down on Boston.

JP: We never were really involved in any big scene. We always tried to keep away from things. The punk scene, in general, in Boston, is pretty good. The club scene is strong, but the hardcore scene get really negative and got into a lot of different things. They didn't care.

JM: In the beginning, the hardcore scene was good. It's gone now.

D: The people in it have seen it all. They went through thrash years ago and you go out to the suburbs now and people are just getting into thrash, years behind. Maybe they'll turn heavy metal in a few years.

JP: It's still strong. There's a lot of bands still playing. A lot of people try to help each other out. The Rat's always packed.

D: I think bands definitely try to help other bands but a lot of the time you'll see like when STATE OF THE UNION played with REAGAN YOUTH and there's about 50 people there for an all-ages show and the next week, there's 1000 kids from the suburbs for SUICIDAL TENDENCIES. I wouldn't call that a scene, myself. They should come out and see bands they don't know.

MRR: What do you think your "message" is?

JP: Think for yourself and keep your head on your shoulders.

JM: Believe in yourself.

D: Don't let people tell you what to do and listen to what people have to say and, if you think they're right, give it some thought. Be open to all ideas that come your way.

MRR: Do you think people, in the majority, are willing to do that these days?

JM: Most people just follow blindly.

JP: We never really aimed for anything with the majority, because that's why

THE UNION

we're not part of any major scene or anything. We just express ourselves.

JM: If you're part of a scene, all of a sudden you have to dress a certain way, act a certain way.

(talk turns to a self-inflicted criticism of lack of interviewing skills, then to a discussion of where they got their name)

JM: It came from this sign in Boston that says State Street Bank. We wanted Union in the name because it's positive.

JP: You can look at it and say it means something political or you can look at it and say it sounds cool.

MRR: It's not a name that's going to get you stereotyped.

D: The staste of the union speech is President Reagan saying what kind of state the country's in, so the state of the union could be a good state or a bad state.

JM: It's not even the country. I think of it as the union of people. To me, bands that have messages in their songs, what I get out of it is when you have someone on your side and that's how you get the positive energy out of it. Dave Gregg (of DOA) was saying, when the scene first started, it was great. Everybody had fun but once you had shows like CHIPS and Quincy on, all of a sudden that crap they showed on the TV became real. The power of television.

MRR: How do you think a mentality like that can be overcome?

JM: Just keep on pushing. Some of them get the right idea, some of them don't.

D: Didn't we think mentalities like that were overcome when the SEX PISATOLS came out. That just created new mentalities. For a while, it was alright, but then people just went back to the old ways.

MRR: I think the SEX PISTOLS gave rock'n'roll a good swift kick in the ass when they needed it.

JP: It woke a lot of people up and made them think.

D: The whole scene started out with people not liking the 70's heavy metal, like LED ZEPPELIN, and now all these kids have gone through the SEX PISTOLS and BLACK FLAG and now they've gone back to the AC/DC mid-70's rock sound. Maybe it's time to start over again.

Joe Moir/ 37 Rublee St/ Arlington MA 02174

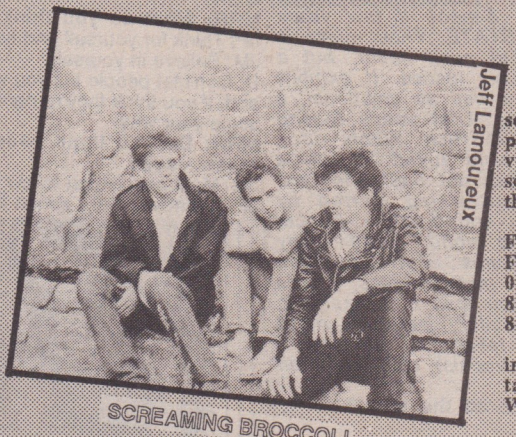
New England

Sue Fritz

JOINED AT THE HEAD

Jeff Lamoureux

HOLLYWOOD INDIANS


Jeff Lamoureux

SCREAMING BROCCOLI

VERMONT-The summer ends with a blast, a hurricane blows by and excitement levels just keep rising! We've got the new bands, old fans, a Positive Force, and just generally a good feeling about hardcore in Burlington from all the people in the scene.

Several bands have sprung up in the past month or so: the SCREAMING BROCCOLI are a howl with their Broc Rock show; BIG TRANSITIONS have been skatin' mean and now are trying their hand at some music; and the HOLLYWOOD INDIANS have been around since the beginning of the summer, fusing reggae, funk, punk and more into a pleasant musical mixture. Older bands include: the female popsters, MISS BLISS; the reggae-influenced SWITCH; a neat band called JOINED AT THE HEAD; and, of course, the pary masters and grandfathers of all Burlington punks, The WARDS.

I must say that the bands and people in the Burlington scene all tend to get along pretty well. Some people from the SCREAMING BROCCOLI and MISS BLISS recently put on a fine jam session/party-type affair which featured just about every alternative band in town. Fun fun fun!!!

There are a couple of places around that are really receptive to having all-ages HC shows, and Positive Force has been trying to set up gigs for out-of-town and local bands. Other P.F. projects have included making a section for the Ribbon of Peace and taking part in the Shadow Project. We have been very fortunate because Burlington has a socialist mayor and a progressive government that has really helped us out a lot.

If people would like to contact Positive Force Vermont, please write or call: Sue Fritz/ 212 Ethan Allen Pkwy/ Burlington VT 05401/ (802)863-3344, or Cathy Boadway/ 81 King St/ Burlington VT 05401/ (802) 864-4526.

We have a decent college radio styation in town that would love to play records or tapes in town of your band! Send 'em to: WRUV/ 489 Main St/ Burlington VT 05405.

Finally, any bands looking to set up a show here, call Dave at (802)434-2498.

Thanx, Positive Force Vermont

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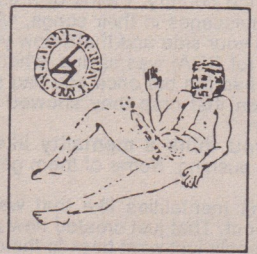

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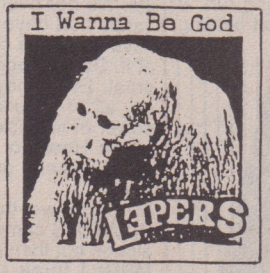

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THE WAR AGAINST WOMEN

When I first saw the MDC single-cover photograph of the two death squad victims whose faces had been eaten away by acid, I was horrified, upset, nauseated---but I secretly took comfort in the fact that I lived in a place where such atrocities didn't happen, where there was no civil war, no political massacres. The next week the San Francisco Chronicle carried a small story about a teenage girl in San Diego who'd been kidnapped, raped and tortured by the sixty-two-year-old janitor of her apartment complex , who then poured acid on her face and left her in the desert to die (she lived, however, blind and hideously mutilated). I realized there is a civil war, a terrorist target, even roving one-man death squads. The circumstances under which women live in this country can be compared to political terror under which people live in other regimes. Fifty thousand people were killed in El Salvador during the early 1980s--but about five hundred thousand women were violently raped last year and thousands were killed during sexual assaults.

A Few Excerpts from Three Days of the Chronicle:

Neville was convicted of manslaughter in 1981 after shooting his wife 10 times with a rifle in front of their 16-month old daughter.

A hulking 17-year-old youth admitted in court yesterday that he savagely beat the wife of a Marin County prosecutor but denied attempting to assault her sexually. "I had so much anger in me, I felt like taking it out on somebody."

A convicted child molester who sexually assaulted a teenager and doused her face with an acid that ate the flesh from her face was sentenced to 34 years in prison. King, who has a wife and five children, was released from prison in 1975 after serving 14 years for the attempted rape of a nine-year-old girl..

Vance Nilsen, a San Mateo financial executive convicted of the mutilation slaying of his girlfriend was sentenced yesterday...

Byrd was fired from his $72,000-a-year position as senior vice president a month after his arrest. "He said, 'I want your to share this with me,'" Clarke [a prostitute testifying about her former customer] said in recalling Byrd's plot to drown a bound woman in his bathtub. "I want you to see the look of fear in her eyes just before she is killed," she quoted Byrd as saying.

There is a war against women being waged in this country; beyond its immediate victims, its impact is to deprive all women of their liberty, physically, economically, socially, and biologically. The vigilantes fighting the war range from the rapists and murderers through the swingin' divorcees who leave their wives and children to sink below the poverty level to the anti-abortionist in the White House.

To my mind, the violence is the worst of the lot, since everything else is relatively avoidable or resistable. This violence is the randomly inflicted punishment for the crime of being female. One out of every four females is molested or raped before reaching 18, and one out of every four adult women will be raped. Every 18 seconds a woman is battered by her husband or boyfriend (1.8 million or so per year), and every six minutes (according to the FBI's extremely conservative statistics) someone in the United States is raped (half a million or so a year). One of every ten murdered women is killed during a rape or sexual assault (a couple to several thousand a year). Many thousands more are killed by a husband enraged by his lack of control over her--or himself.

By the way, those of you who aren't female and don't rape should still be concerned with the issues to be discussed here. For one thing men do get raped, particularly in prison. But much more importantly, rape and other violent crimes are only the tip of the iceberg--and the iceberg itself is our male-dominated culture. Rape is just the most extreme demonstration of its warped roles and values. One of the most disturbing things reported from wide-ranging studies of men who rape is that they test out as being clinically normal--their basic attitudes and values are considered essentially okay in this society.

PHALLACIES

Perhaps a few misconceptions should be cleared up first. One is the idea that rapists are just guys with strong sex drives--the Man is Beast theory. Another is that Wimmin Ask for It. Most rapists plan their attacks in advance (though they occasionally take advantage of an unexpected opportunity), so spontaneous biological urges and irresistable attractions have little to do with it; for another thing, small babies and eighty-year-olds get raped. And the idea that it's women's fault for being attractive implies that we should all be wearing nun's habits in deference to the Sacred Male Urge. The male urge is the male responsibility. Even walking through a red-light district in a Frederick's of Hollywood special isn't asking to be raped, any more than having a funny hairstyle in a wealthy suburb--or being black in South Africa--is asking to be beat up. Most of the misconceptions about rape and leniency toward it are based on the idea that rape is a violent act of sexuality. It is, in fact, a sexual act of violence; its goal is power, domination, revenge on the gender, intimidation. Probably what makes rape such a violent experience is that the victim doesn't know if she'll survive it--most give in because of fear of greater injury or death or because they are overpowered, and many do die. When women fear rape, it is death that's on their minds. Concluded the International Tribunal on Crimes Against Women, "rape emerges clearly as a terrorist tactic used by some men, but serving to perpetuate the power of all men over all women."

LIFE DURING WARTIME

What is rarely acknowledged or understood is that though sexual assault is only a brief event in the lives of some women, fear of being assaulted, raped, tortured and murdered affects the lives of all women all the time. Their--our--freedom of movement is greatly limited by this threat, and often this life of fear is so accepted that the libertyless ones aren't aware of it--they simply take it for granted that they don't go out at night by themselves, don't walk in bad neighborhoods or lonely districts. Women's whole lives are spent in anxious apprehension, and subtle threats are everywhere. We're warned not to put our first names on the mailbox, not to list our address with our telephone number or accept rides from acquaintances, let alone strangers, or doing a hundred other things that moms call "asking for trouble," though men can do them without thinking. As well as the psychological trauma this causes, it makes most women lead a life more tame, more gregarious, more inhibited, less mobile,

adventurous and free than their male counterparts. They must spend money to live in secure buildings, in safe neighborhoods, to take taxis or own a car; they cannot accept many jobs because of the hours or the location or the isolation. Some become involved with a man for the sake of protection from all the others.

I was once stupid or naive enough not to be aware of all the dangers out there, and for a few years I had a great time living alone in a big city, coming and going as I wished, walking down to the beach or through the industrial districts by myself late at night. The freedom and solitude were exhilarating. It wasn't until I'd been chased and attacked a few times and once or twice thought I might be within minutes of dying that I stopped, and I'm still not used to--or satisfied with--the lack of liberty most women seem never to have questioned. After dark, it's a man's world (men get mugged and jumped, but they almost never get raped, kidnapped, mutilated, murdered. Men usually only get randomly beat up and murdered for being gay--for not properly following the dictates of this male-dominated culture, for threatening the paranoic and repressive code of the he-men).

KINDER, KIRCHE, KUCHE

The he-man attitude is officially sanctioned. As far as the Reagan administration is concerned, women should be poor and pregnant--dependent on rather than 'competing with' men. As is often repeated, women earn 66 cents for every dollar men make (which is partly due to the fact that men have, on the whole, been at it longer--there are a lot more middle-aged male than female doctors, lawyers, etc.) but it is also because occupations primarily filled by women such as secretarial and nursing jobs, pay a lot less than equivalent male-oriented occupations. "Equal Pay for Equal Work" has been the issue a lot of mainstream feminists rally around, and however greedy a cause it seems at first, it has far-reaching effects. Considering, for example, the generally more liberal and pacifistic views espoused by women, imagine how different this country would be if women could afford to make as many political contributions as men do! As long as men as a group can afford a far higher standard of living than women and women can't earn an adequate salary, economics will be a part of the inequality between the sexes. Many women will be dependent on men for their standard of living (which gives them unpleasant ulterior motives); women with children will be particularly dependent and vulnerable. Also the majority of people living below the poverty level in this country are women and children, particularly women who are raising children without help from the children's fathers.

Far more critical is Reagan's request and his co-conservatives' crusade to repeal Roe vs.Wade, the 1973 Supreme Court ruling that stated women have the right to terminate their pregnancies on the grounds that it's their bodies and that the First Amendment right to privacy should prevent anyone else from telling them what to do with them. In other words, what happens between one consenting adult is her own business. However, the people who wanted to 'get government off our backs' are now trying to return it to the womb. The New York Review of Books recently reported on "the exploitation of the abortion issue by far-right politicians ...conservatives can see in abortion a quick and easy symbol for sexual permissiveness and feminism.... Organizations such as the one called "Stop the Babykillers" made a notable contribution in 1980 to the replacement of liberal senators like McGovern by more conservative politicians."

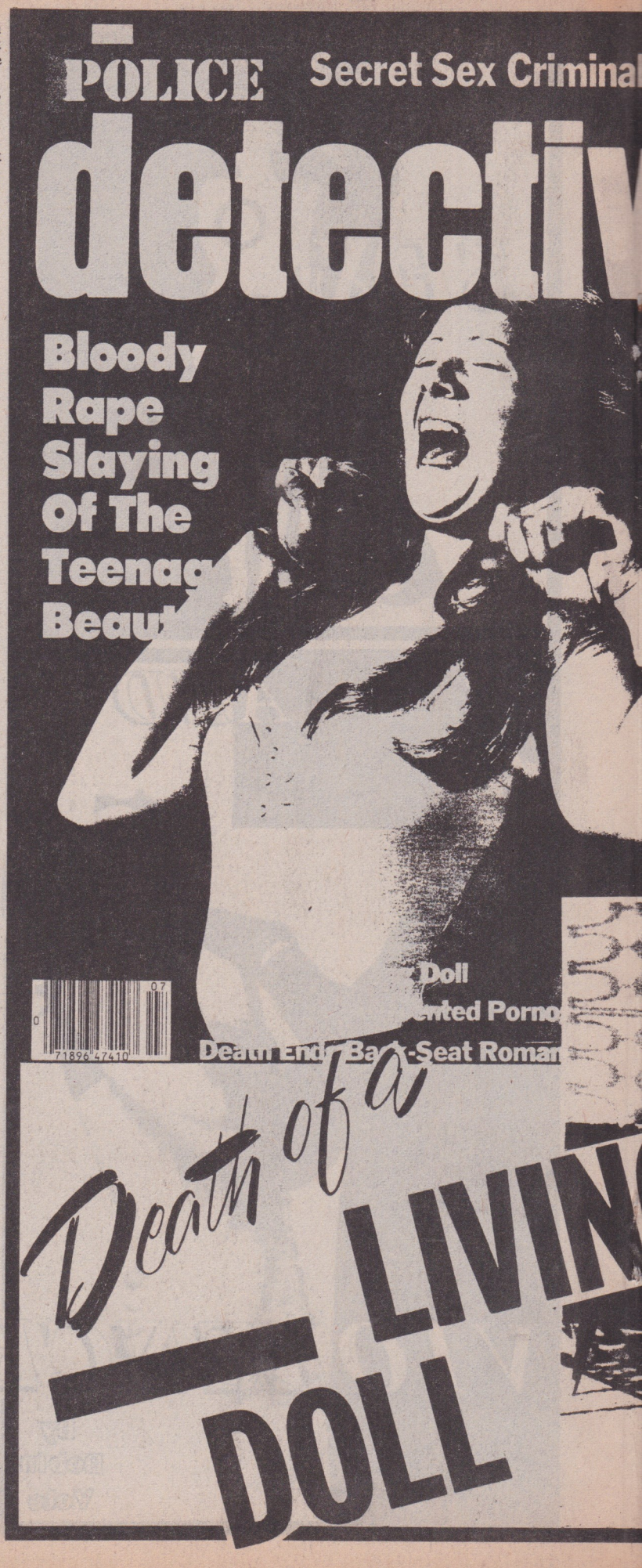
The intricate issues of fetus's rights and when a sperm-n-egg combo becomes a human being are too murky for me to address; what seems more important is the issue of whether women have the right to do as they see fit with their own bodies and whether the government has the right to tell them what to do--and what would happen if legal abortion was revoked. Even with abortion available, the possibility of getting unintentionally pregnant is unpleasant and frightening--another little loss of control over one's freedom and autonomy. Without it, a lot of the social advances of the last fifteen years would erode: fear of pregnancy would be a much stronger influence on women's decisions to have sex and their feelings about it (this is why Playboy supports the pro-choice lobby); as before, abortion would be available only to those wealthy and independent enough to go to another country or pay for an illegal abortion--the poor and the young would usually have no choice but to have unwanted babies; women involved in pursuing careers, projects, campaigns could lose their jobs, ruin their opportunities, lose precious time to an unwanted, unavoidable pregnancy; finally, many thousands of women would die each year from bad illegal abortions as they did in the past, and tens of thousands more unwanted children would be born each year. The sterner right-wingers want to ban or limit birth control too; they seem to think women shouldn't be permitted to seperate sex from procreation, pleasure from 'duty.'

In a way, banning abortion and raping have a lot in common: both are ways of taking away women's control over their bodies and their lives and a technique to make their sexuality frightening, miserable and potentially lethal.

MEN: THE WAR WITHIN

I read a serious article not long ago that said that we should worry because one out of every twenty-two people in prison is a woman and women are becoming more criminal. It seemed a bizarre thing to be worrying about--why not worry about the fact that twenty-one out of every twenty-two people in prison are men instead? In all the studies of crime, the sociologists seem to look to race, upbringing, socioeconomic level for clues to which people commit crimes--everything but gender, because that it such a large and obvious fact that it is hard to see. Who rapes? Who murders strangers? Who goes fag-bashing? Who starts wars? Who fights wars?

Men are sick. They're sick on a large scale: as politicians running governments with aggressive, competitive, power-hungry, suicidal stupidity; as scientists coldly and blindly building weapons; as military men and businessmen coldly and violently oppressing and extinguishing populaces for intangible goals. They're sick on a small scale: middle-class men beating, molesting and otherwise terrorizing their families; poorer young ones clobbering people over the head to impress their friends and maybe gain a little money to spend on further impressing their friends; all kinds of men being threatening, domineering, sadistic in all kinds of subtle ways. Mainly men are sick because they are brought up to believe that they ought to possess a degree of power and control over other people and things and a degree of control over themselves that are wholly impossible. The ideal is a sort of Clint-Rambo: a loner kind of guy capable of having sex without emotion (James Bond-style), capable of ruthlessly eliminating enemies and anyone else who gets in the way, capable of withstanding great suffering and performing great feats while wounded, incapable of showing feelings--except for



POLICE detective

July 1984
47410 $1.50
U.K. 75p DGS

Secret Sex Criminals

Bloody Rape Slaying Of The Teenag Beau

Doll
nted Porno
Death End Back-Seat Roman

CRIMINALS

Death of a LIVING DOLL

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Bloody Rape Slaying Of The Teenag Beau

SECRET

SEX

CRIMINALS

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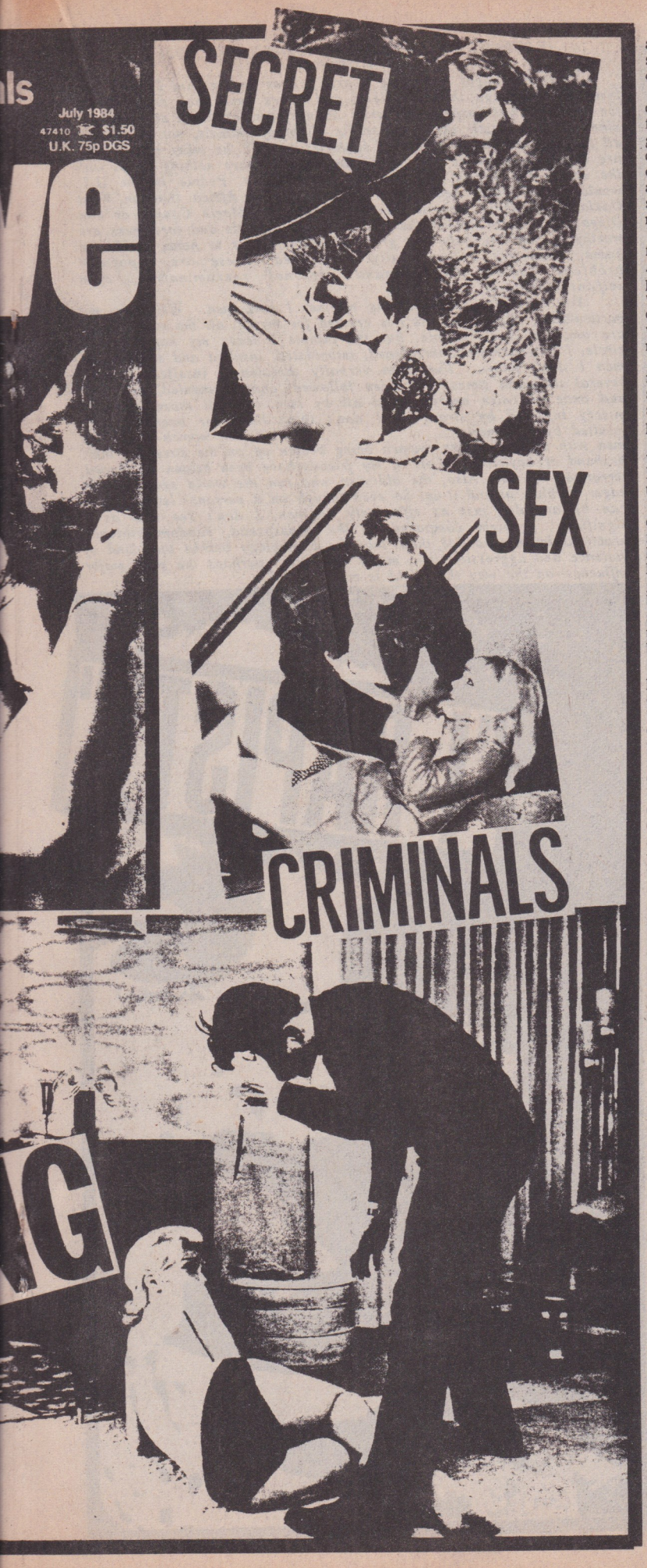
Death of a LIVING DOLL



a little male-bonding loyalty and righteous wrath. The men indoctrinated in these ideals see life as an every-man-for-himself competition, can't admit failure or fear and are obsessed with winning.

Obviously, a great many men are not like this at all, but when you see the characters the majority of men idealize (from He-Man and Masters of the Universe for boys, to Rambo and the gunslinger in the White House for men), read about the great quantities of violence and violent crime committed almost entirely by men or consider the fact that most rapists test out as being clinically normal--i.e. the same as other men in this society--you realize that the very idea of manhood is utterly warped and deformed. The surprising thing is not how many men turn out to be total slimeballs under these circumstances, but how many are decent, peaceable and reasonable.

Writing about pornography as a representative of our culture's values, the feminist Susan Griffin states: "The dominant mind of our culture is a mind in conflict. And the pornographic hero who represents this mind plays out this conflict in pornography. Afraid of the vulnerability of his own flesh, he tortures the flesh of a woman. Afraid of his feeling, he ridicules the feeling of a woman. Afraid to lose control of his body, afraid of the power of natural circumstances, he ties and binds a woman, he rapes her, or even murders her. Pornography provides this hero, and the reader who identifies with him, with the illusion that he can control nature.

"In a culture of delusion, women symbolize a denied self who experiences what it is to be human, to be in and of nature. This self knows that we die, this self feels, suffers pain, knows love without boundary, grieves loss, knows the world through sensation, through the body, accepts that we are sometimes powerless before the powerful circumstances of this earth."

(I saw a debate about porn on TV a while ago. Bob Guccionne, the slimebag who owns Penthouse, was arguing the pro and Jerry Falwell was arguing the con. It's pretty hard to pick sides when you might find yourself agreeing with one of those turds, so let's not discuss porn.)

Let's discuss Stanley and Pam. Stanley is a very masculine kind of account executive. Pam is Mrs. Account Executive, a role she finds so boring that she has a fling with the millkman. Stanley finds out. As a masculine kind of account executive, he can't go cry in his den, because he can't admit he's capable of doing so. Nor can he talk to Pam about it. He can't go out and be consoled by his buddies, because he's got his buddies convinced that he's a take-charge kind of guy, a guy who can handle big accounts as well as the little woman. Besides, they'd laugh. So since he can't feel sad and he can't be consoled, he decides to get angry. He beats hell out of Pam and throws the VCR through the fishtank just for good measure. See, he really loves Pam, but he doesn't express it very well.

Pride makes all the Stanleys of the world unable to deal with rejection, particularly romantic rejection. Having so seldom let their emotional walls down, they are far more pathetically vulnerable when they do than people who don't build those walls up so high. A lot of women are terrorized by such men for having dared to divorce or break up with them, thus shattering that man's illusions that he was perfect, irresistable, in control and safe in daring to feel emotions. Shortly after one of my friends broke up with her macho boyfriend, he broke into her house and stabbed her eighteen times--to punish her, to assert his property rights--who knows?

Pride--the inability to admit fear, defeat, vulnerability, wrongness, pain--is an essential part of the macho psyche. In little boys it takes the form of blind conformity--following the leader in reckless pursuits. Adults do it too. I think this attitude of faked fearless following the leader is a significant part of what makes wars possible--fear of looking like a sissy overcomes fear of death, and so the young male troops charge into enemy fire. Manipulating ideas of masculinity--"the few, the proud, and the free"--is a military specialty.

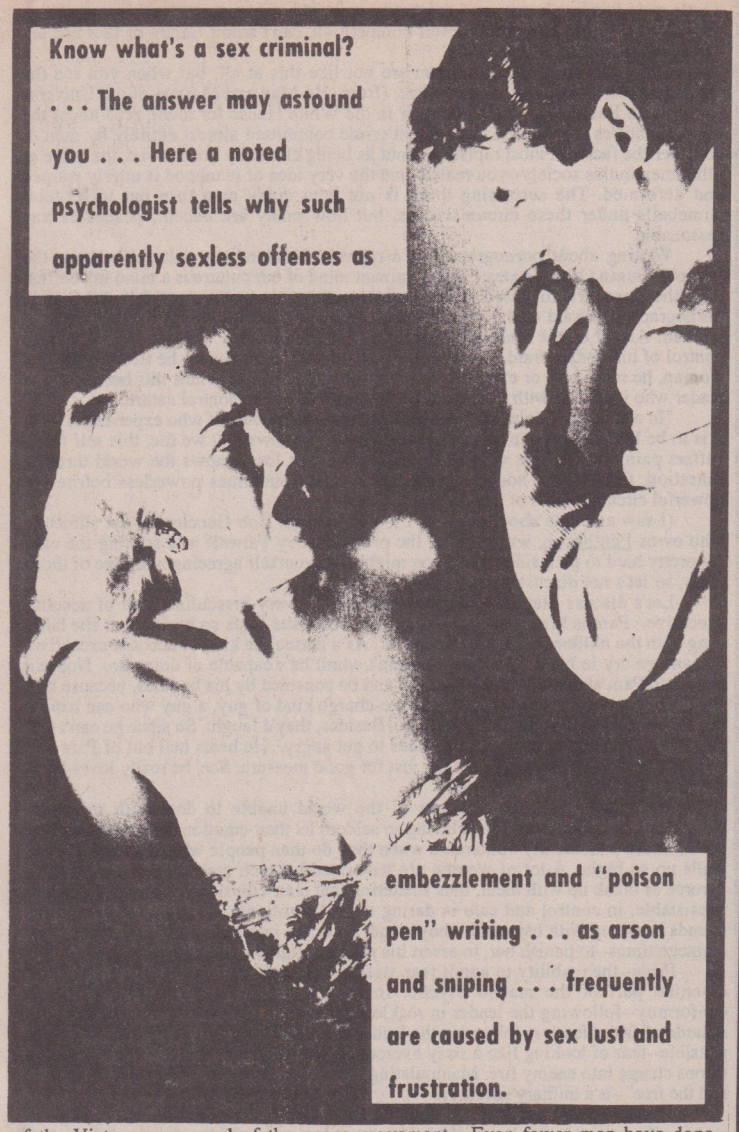
This masculine pride is a political force as well as a personal one. Reagan's major selling point is that he gives his supporters an image of "America, walking tall," strong and *right*, in every sense of the word. Like Rambo, he appeals to those who can't face the fact that we lost in Vietnam--or the idea that we were wrong to be there in the first place. He represents a foreign policy that is aggressive and bullying, incapable of 'effeminate' compromise and negotiation--"Peace through Strength" not through trust, friendship, treaty, disarmament, interest in survival. Anti-nuclear activist Helen Caldicott has even coined the term "missile envy"--a pun on Freud's "penis envy"--to explain the fixation on pointy things that go bang shared by most of the old men who run the world.

THE PORNOGRAPHY OF WAR

So we're agreed that men are a mess and that they run the world, right? But because of the latter, most of them are oblivious to the former. It's hard to see yourself as a victim of society when you are part of the dominant group, the group that controls society. But if women are victims because they are deprived of physical, biological and economic freedom, men are victims because they are deprived of an even more basic liberty, psychological freedom. Locked into narrow, rigid roles, they hardly dare to feel and are easy to manipulate for military-industrial purposes. If women are deprived of their humanity by being used as pieces of meat, inanimate objects for another's perverse pleasure, then aren't their users deprived of their humanity also, psychologically deformed by the circumstances that made them violent and inhuman?

And what about war? The feminist outcry against pornography states that porn degrades women, shows them as tools for another's pleasure, deprived of their autonomy, often even willing participants in their humiliation, suffering, rape, even death? Exactly the same case could be made for war--it does to healthy young men what civilian violence and its manifestations do to women. War degrades men, makes them into tools for another's purpose, deprived of their autonomy, willing participants in their suffering and death. Of course, war is a subtler, slipperier kind of national violence--patriotism is used to dupe the young men into acquiescing to their sacrifice, and any injuries inflicted can be blamed on the 'enemy,' not on the people who put them there in the first place.

Women--well some of them, anyway--managed to put aside their anxieties about appearing desirable at any cost, to overcome their fear of being called castrating bitches and uptight dykes and come forward to condemn violent pornography and violence against women. Even more women have managed to overcome their early social training about being incessantly sweet, sexy and submissive to carve out some new identity of their own. But very few men have done much about militarism, the system that destroys men, since the immediate threat of war went away in 1973, with the end


Know what's a sex criminal?
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you . . . Here a noted
psychologist tells why such
apparently sexless offenses as
embezzlement and "poison
pen" writing . . . as arson
and sniping . . . frequently
are caused by sex lust and
frustration.

of the Vietnam war...and of the peace movement. Even fewer men have done anything about the attitudes that are at the root of militarism, violence and aggressive hostilities.

FEMINISM'S FAILURES

When the Women's Movement began in the late sixties, it inevitably and reasonably focused only on the oppression of women, for women were far more deeply, severely and obviously oppressed than men. Men were depicted as the enemies, the oppressors, and little or no analysis was devoted to the ways in which they too were victimized by the cultural roles. As a result, most men reacted hostilely to feminism (an admittedly alienating term) and failed, for the most part, to see what they had to gain from sweeping changes in society. Indeed, men who wanted to continue being the paranoic dominators of the planet had nothing to gain--suddenly half the species was harder to subjugate (and as time went on, it even became illegal to beat and rape your wife!). But for men who were less interested in pretending to be invulnerable, infallable authorities, who didn't necessarily want to spend their lives supporting and bossing around some childlike, clinging creature, there was everything to gain.

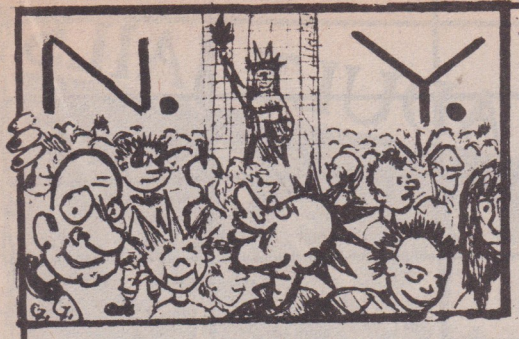
You can't change half the world. Feminism has only attempted to change the female half--and only succeeded in changing a small percentage of that half in any significant way. In the beginning, though, feminism was more ambitious and utopian; the idea seemed to be that if it's a man's world, the only way to find room in it for women was to change that world. Early feminists proposed a socialistic, community-oriented, supportive new world with universal daycare and other drastic changes.

Over the time warp of fifteen years, however, feminism seems to have come to mean becoming more like men. There is no universal daycare; women with children now often have the 'liberating' experience of working full-time while raising children without help. (A feminist scholar once told me that she sometimes thought Women's Liberation was a male plot, since its main result was to free men from much of their responsibility as mates and parents.) And, as if there weren't already far too many male police officers, weightlifters and stockbrokers, women are taking up these brute occupations in hordes. Feminism used to mean building communities, now it is often interpreted to mean buying into capitalism. Women are being reprogrammed to be macho, ruthless and powerhungry in ways that are, to say the least, tacky when millions of other women are being destroyed by men who have successfully adopted these characteristics. Having given up on making a better world in which good people could thrive, mainstream feminism seems intent on making people bad enough to succeed in this rotten world. But I don't think that women should change. I think that men should change. And with them, the world.

IF BUNNIES AND CHICKENS ARE PEOPLE, WHAT ABOUT WOMEN?

Why, you might be asking yourself, dear reader, did I write this invective? Although these problems and issues have been on my mind for years, I was inspired to write about them for MRR at circa the ninety-seventh article about the tragic plight of animals, not to mention all the stuff on people in far-off countries and all the other victims who are easy to sympathise with, since their plights have nothing to do with the day-to-day life of the average person here. People in the U.S. would much rather hear about malnutrition in Africa than in West Oakland, or about terrorism in Beirut than in Marin County or San Diego. This doesn't mean that I don't think animals and foreigners are worthy of concern, only that grave problems closer to home--inside the home, even--are being totally overlooked. These are unpopular problems, since they demand personal reexamination, even self-incrimination.

You may also be wondering whether I hate men. Well, um, not particularly. Within the life I've created for myself, all the men I know are amiable, swell people, but the minute I leave my happy social circle, I get harrassed, threatened, intimidated, insulted and so forth by men I don't know. I've been verbally threatened, insulted, taunted several thousand times; I've been followed, chased, mauled, assaulted and once or twice nearly raped--all by men. In all those years of misery inflicted by strangers, I don't think I've ever been verbally insulted by a woman. I've seen women chased by men with butcher knives, women being beaten up on the street by their husband or boyfriend. Lots of my friends have been beaten up, raped, terrorized by men. Also, the old men who run the world seem all too eager to blow us-and it-up. So even though on a personal level, women can be assholes just as effectively as men, I don't see that as a significant problem compared to the widespread, random violence practiced by men, and I think that the psychology behind that kind of violence and aggression is a major influence-- perhaps the most major influence--on the way the world is run.



OBITUARIES

Rock Hotel, Peppermint Lounge, 8BC

The Rock Hotel, The Peppermint Lounge, and 8BC all passed away in one mid-October week, not entirely of natural causes. None of the deceased was widely known to be ailing.

The Peppermint Lounge was the most famous of the late trio, having given birth to the Twist (thanx to Chubby Checker) in the early 60's at an uptown location. In its last year, at fashionable Fifth Ave and 15th St, the 3-level club had socialized with the likes of The MINUTEMEN and AOF as well as locals KRAUT and RAT AT RAT R, while shortly before its demise saying it wanted to get more involved with hardcore.

8BC, on the Lower East Side, was an eclectic club perhaps most remembered for playing a key role in introducing the BUTTHOLE SURFERS to NY. the official death certificate attributes the cause to sudden failure of the fire and cabaret permit system.

The Rock Hotel apparently died of strangulation after being mugged by wealthy neighbors in the West Village. This controversial club was born in January, 1984, and quickly became famous for its heat, 1000+ crowds, and great shows. The late Hotel was a believer in reincarnation and predicted it would be born again in a new body somewhere on the East Side. Its last act was its first all-NY show, with MURPHY'S LAW, REAGAN YOUTH, and KRAUT.

The deceased are survived by CBGB's, Irving Plaza, Danceteria, the Ritz, and the Pyramid. The families ask that instead of flowers, friends and acquaintances of the deceased send themselves.

THE INQUEST

According to Rita Lee, district manager of Community Board #2, one Cheryl Smul, chairperson of the Neighborhood Relations Committee of the Harbor House Owners Corp., 130 Jane St (the R.H. was at 113), complained to the Board Sept 10 about "dozens to hundreds of disorderly people" loitering on the street as late as 4 AM near the club, citing fights, bottle-throwing, loud noise, and other crimes. The police, said the complaint, were not responding to the concerns of the offended citizenry. A copy went to supposedly ultra-liberal City Councilwoman Carol Greitzer.

Dist. Mgr. Lee says the Board then made "a couple calls" to Sallo Selzer, owner of the Jane West single-room-occupancy hotel, in which the R.H. was located. Selzer was not returning my phone calls as of the 18th.

As Chris Williamson, who ran the R.H., tells it, Selzer ordered him out, saying "they're gonna get an injunction" (a court order). The club didn't have a sprinkler system and didn't have all its permits in order, Chris admits, saying the Fire Dept could always have closed it down and the police already threatened to close it "in the public interest". But Chris says Selzer was motivated by concern for his hotel operation, which could not bear much official scrutiny itself. "We stayed there as long as we could," Williamson said, but without a lease he did not feel he could continue at the Jane West.

Chris says he will look for another site, and perhaps do "Rock Hotel in exile" shows at other clubs, but would like to open a bar on the East Side "as a daily hangout". He has his eye on the Ritz as a site for occasional shows.

There is some mystery about the Peppermint, since noone answers their phone. On the one hand, Chris blames the closing on lack of money for the rent. On the other hand, Pepp manager Steve had been telling me he was under pressure from the community board to ban live music.

Calling up Community Board #5, which covers the area containing Danceteria and Irving Plaza as well as the Pepp, I was told by Office Aide Mallissa Truitt that the board has not logged any complaints about any of these clubs. But, she said, pressure has been coming from the Mayor's Office and Carol Greitzer's office, originating with organized Block Associations. That's all the detail I could get out of her.

So the mystery deepens. Mayoral spokesman Jerry Feigelson said he could find no record of action by City Hall. And Greitzer's office was silent on the matter as deadline approached.

Danceteria, meanwhile, is not answering inquiries, while there are 2 stories coming out of Irving Plaza, which just hosted a successful show with the DICKIES and DEAD MILKMEN. Charlie Moore told me at the end of Sept "there is a problem with the community" that would inhibit the club from doing HC shows, tho non-HC punk was still welcome." He was managing the club at the time, Andy Griggs being in Europe.

Andy, having returned, insisted there was "no pressure whatsoever" on Irving Plaza. "There is very little trouble outside" the club, he told me, "the neighbors haven't complained once about it" and "99% of the kids are cooperative." When asked about HC specifically, he said he would not discuss it over the phone.

That's the facts, as known by me when this was written, ladies and gentlemen (?) of the coroner's jury. You can draw your own conclusions.

PYRAMID POWER

Carol Costa, now booking all the CB's shows, says the matinees will be "more open" now. "We're looking for originality and draw", she said... And Brian, booking at the Pyramid (101 Ave A at E 6th St), wants more HC after a show by DAMAGE, especially on Tuesdays and Fridays. Saying he's following "the most eclectic booking policy since the Mudd Club" and wants to get demo tapes. The Pyramid charges $5, in not all-ages, and was also described as a "drag club, of different types." It's small and has a decent stage, but even tho the crowd for DAMAGE was enthusiastic, there was no slamming... as of Dec 1, the drinking age goes to 21.

Donny the Punk

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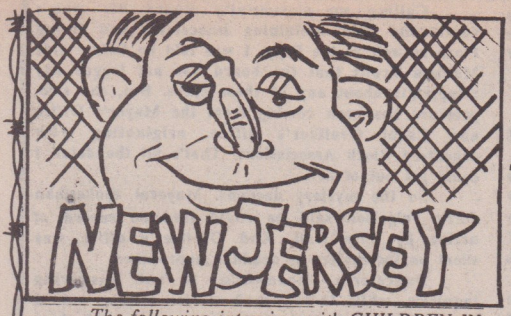
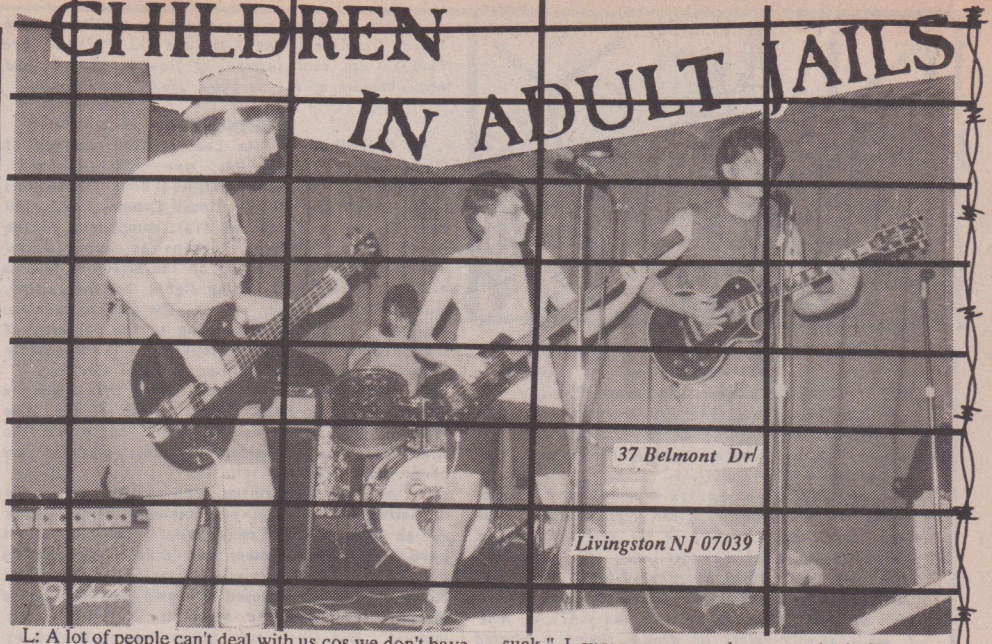


CHILDREN IN ADULT JAILS



The following interview with CHILDREN IN ADULT JAILS took place at their rehearsal studio. They have been in existence for a little over a year and are 4 quite different individuals with lots to say. They can be heard on Music To Be Tattooed By cassette compilation , New Jersey's Got It? comp, and in October their own EP entitled Man Overcome By Waffle Iron will be released. They are: Sue Braun (guitar, vocals), Chris Clark (guitar, vocals), Diane Farris (drums, vocals), and Laurie Es (bass, vocals). Interview by Lenny Sblendorio.

MRR: Why did you form this band?

S: We needed a creative outlet and we are oversexed young children...

D: No, we just wanted to be in a band.

L: It started out as "Hey, you wanna have an informal jam?"

S: We had this girl as our first guitarist who was totally into the RUNAWAYS. She was in the band just to get boys, and we are in it for rock'n'roll, and all of our friends didn't believe we would start a band.

L: Then we got Chris on guitar.

MRR: How did you pick your name?

L: Steve, the bass player for FALSE PROPHETS, was getting interviewed at WRPR and saw one of the cartracks, a pre-recorded message...

D: Like a commercial...

L: Yeah, on an 8-track and he saw one that said "Children In Adult Jails" and asked: "Are they a good band?" So we thought it was a great name...

D: I didn't like it at first.

MRR: Is this the first band that you've been in?

L: Chris was in a band called US, and I was in 2 bands in high school that meant absolutely nothing.

S: I was in the chorus in high school!

D: I got rejected for chorus...

MRR: What do you write songs about?

S: Well, we all contribute different lyrical content, and each thing is pretty personal so we don't ask each other for explanations.

L: I think the one thing our songs have in common are that they are about things that we find amusing and other people would find to be fucked up. Most of our songs don't take themselves seriously.

D: Tongue and cheek.

MRR: How about musically? None of your songs sound alike.

D: Well, it's different styles, and whatever we come up with...We didn't put ourselves in any one category.

L: And none of us have any specific influences either, since we all have done work in radio and have been exposed to different forms of music.

MRR: What about the "noisecore" label, do you like that?

L: No way!

D: Some of our first songs were, but not all of them. We don't set out to write certain types of songs. It's whatever our moods are.

C: I enjoy variety.

S: Some of our new songs, like "McScabby", are just straight forward sounding stuff.

D: When we played with FRIGHTWIG, they were sayin' "You guys rocked out". We just try as hard as we can.

MRR: What's the story behind "Man Overcome By Waffle Iron"?

L: It means nothing. A lot of people try to look into our songs and find some deep hidden meaning. They go deeper than we are, when most it is off the top of our heads.

S: It's things that could strike us funny just out of the blue.

C: I agree, but I think it's good if people could find something to read into us.

L: Well, there is meaning, but you don't have to be an art brain shithead to appreciate us.

D: It's good to be thought-provoking!

S: Let's talk about people who hate us!

L: A lot of people can't deal with us cos we don't have any direction.

MRR: How about live shows? A lot of it seems to be spur of the moment.

S: I love spontaneity. I love getting flowers and candy (laughter). Well, we can feed off of either a good or bad response from the crowd. We like to have a god time with them if they like us or not.

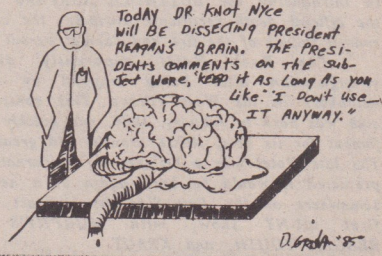
L: I'd rather have someone say they hated us, or that we sucked, than if they said we were "just all right."

D: Don't get us wrong. We put 100% into the band, but on stage we just go with the flow of it.

MRR: Do you like your scene in New Jersey?

All; Yeah!

D: People are open-minded and supportive of us; they're not just sayin' "Oh, they ain't hardcore, they suck." I guess some are, but most don't. We have some trouble getting shows in New York.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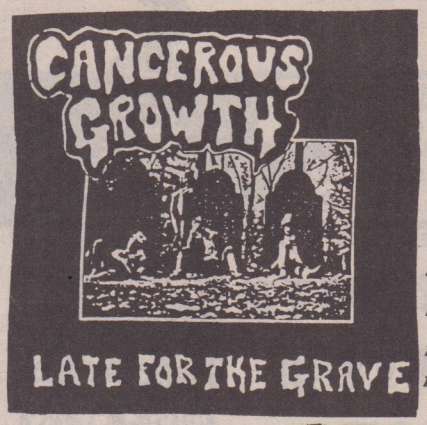

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ACT 2 CANCEROUS GROWTH - LATE FOR THE GRAVE lp - $6 ppd

ACT 1.5 COMPOST PILE - cassette comp. 16 bands 60min. - $4

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PITTSBURGH-Where do I start? Since last April, we have had many incredible shows here, and I'd like to thank all the touring bands who have played here. HALF LIFE is going through changes again. Rick and Ron left in Sept to form their own band called DEFORMED and are real good. HALF LIFE hasn't played since their departure, but have secured new members and will be playing out very soon. Also, Cherry has been back in Japan for a while now. Anyone wishing to contact him should write him at: Katsuriori Nishida/ 16-17 Nakakagaya 3 Chome/ Suminoc-ku/ Osaka, Japan. We had a great time with him. Also, while I'm on the subject of departures, 99¢ from California, PA broke up in May, with many members leaving for school.

No one is really sure what's going on with SMD. You could ask for yourself: SMD/ P.O. Box 637/ Ingomar PA 15217. SAVAGE AMUSED were just starting to pick up steam when they called it quits. However, they did manage to get a tape out; 22 great songs for $4 from: Alan Peters/ P.O. Box 19020/ Pittsburgh PA 15273. Alan already has a new band in the works, tentatively called CIRCUS OF DEATH, with ex-CHILD LABOR drummer Will and J.P., a loved and well-respected hardcore DJ from WCRT (the only place you'll hear any thrash in this city).

In my spare time I've gotten involved in another band called MOIST, who I guess you could say are in the BUTTHOLE SURFERS/ KILLDOZER vein. We played out several times and have some gigs coming up. Our LP is already recorded (what do you say indie labels? Got a minute?). Speaking of releases, the CYNICS, Pittsburgh's premier psych/ garage band have a 7" out and it rules. Write them at: 509 First St/ Canonsburg PA 15317. Well, that's about all for now. Take care all. Mike LaVella/ HALF LIFE/ P.O. Box 7558/ Pittsburgh PA 15213.
P.S.Me and Vince are still doing bookings: (412)687-1978

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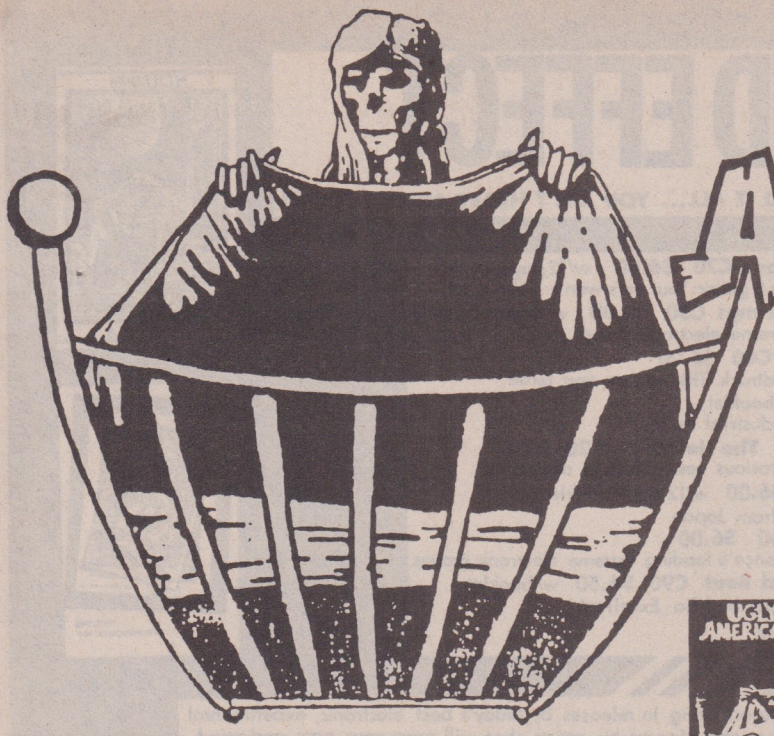

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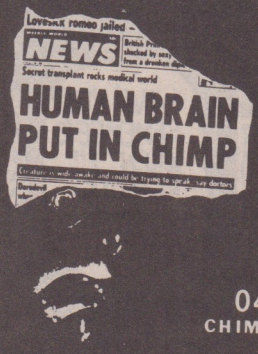

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CHIMP

MUTILATION GRAPHICS

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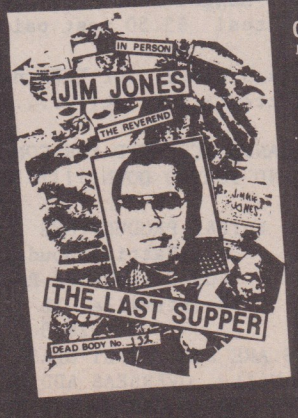
HOSTAGE



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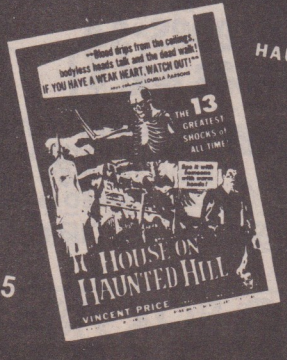

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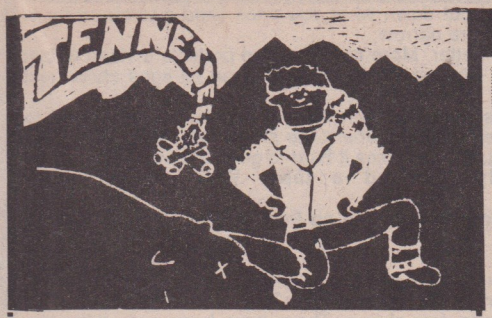


Hello! Greetings from Memphis, home of Anus Presley, the King of "Cock in Hole". This summer has hosted many good out-of-town shows, but unfortunately all of them were held at the Antenna, a over-19 club. Well, a few of us kids have formed Stiff Bull Productions to remedy the situation, and our first show (3 local bands) went well. Our next one will feature NOTA and some locals. So, to book shows with us, call Chris Phinney (901)682-1218, Unkle

Photo by Skankman

SEVERED JUSTICE

for 50¢. From Unkle Roy comes Scared Stiff (50¢ to: 1800 Boulinwood/ Germantown TN 38138. Also, Why Is That zine is 50¢ from: 1850 Cowden/ Memphis TN 38104. And there's Bullsheet. #4 is available now for 75¢ to my address. Bullsheet also has a 60 minute 12 band cassette comp out called Illusions of Beauty. It comes with a booklet and very unique packaging. It's out on my new tape label, No Label, for $4 ppd. Also, available from No Label is the BACKLASH demo, and possibly soon a METROWASTE and SEVERED JUSTICE demo.

Well, write me for any reason. Bye bye. Mike Bull/ 2074 Jackson Ave/ Memphis TN 38112

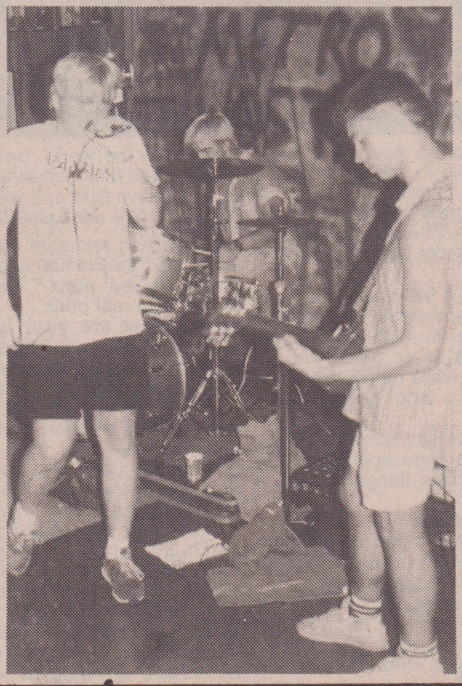
BACKLASH

Roy (901)755-0300, or me, Mike, at (901) 272-1947. Now on to band news!

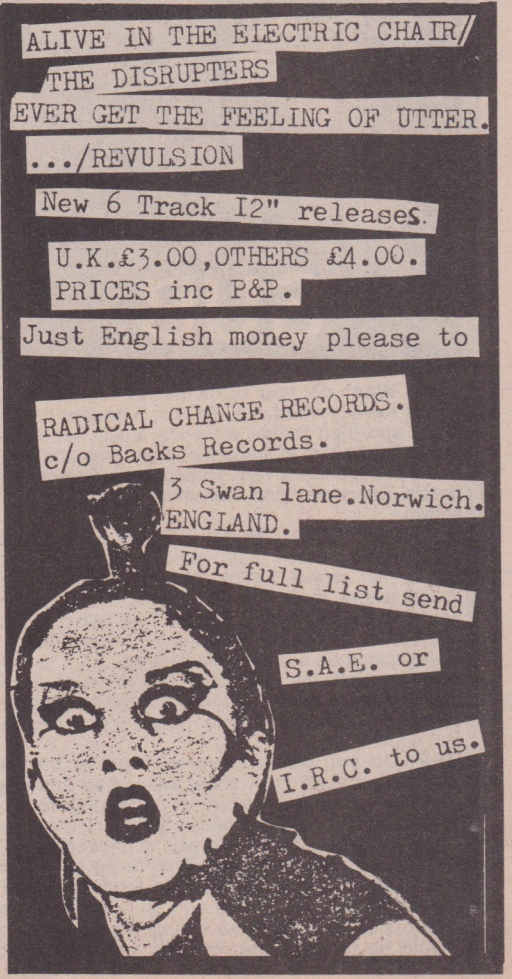
Unfortunately, a lot of our bands have broken up or moved away. The SKOPTZIES (punk/industrial/jazz) have called it quits, and so has SPECIAL EDUCATION. Good luck to ANGERHEAD, who have moved to L.A.; they will be missed. The hottest new band around is METROWASTE, currently playing gigs around town. Hopefully they'll have a demo soon. From Humboldt comes BACKLASH. These guys are cool and have a hot demo out. New bands include SEVERED JUSTICE (rockin' thrash), ANTI-SOCIALS, and a couple of others that don't really have names yet.

Memphis has a cool industrial tape label, Harsh Reality Music. Send a stamp for a catalog to: P.O. Box 241661/ Memphis TN 38124.

Zines!: First there's Malice. #9 is still available, and 10 will be out soon ($1 to: P.O. Box 241022/ Memphis TN 38124). Rat Patrol is a local skate zine. Send a stamp or 2 to: 1451 Poplar Estates/ Germantown TN 38138. Another skate zine is Vertical Grind/ 6706 Aberfoyle Cove/ Memphis TN 38119,



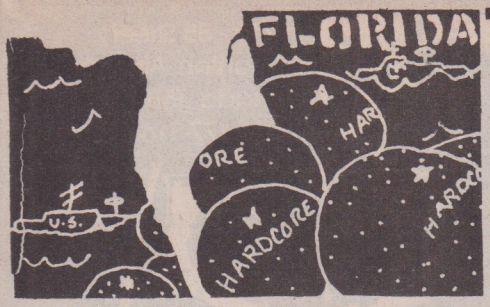
METROWASTE



MRR: Who is SUBCULTURE and what does SUBCULTURE stand for as a band?
K: There's Babakazoo on drums, Matt S on guitar, Clint Buss on bass, and myself, Kevin Collins on vocals.
M: We like to think of ourselves as a musical machine.
C: Matt and Chris have been in the band all along, but the lineup has changed a lot. As far as what we stand for...it's pretty much in the idea of doing what you want and being yourself, and having fun.
B: More than just a job; an adventure, a lifestyle even.
MRR: Who are some of your influences or fave bands?
K: I'm into anything that's got that all-out approach, y'know? C.O.C., RUN-DMC, MARGINAL MAN, stuff with a lot of feeling. BLACK FLAG.
C: I like a lot of stuff..anything with lots of power, no matter how it gets it: C.O.C., 7 SECONDS, D.O.A., BLACK FLAG. I also really like The RAMONES and The SEX PISTOLS but don't get much musical influence from them.
M: I like a lot of stuff: C.O.C., SLAYER, BOB MARLEY, NAKED RAMBLERS are cool. DOGGY STYLE rule! I haven't even heard them but they have some cool ideas. We've got a lot in common; we'll have lunch sometime, ok?
else and totally deny and put down what you once liked and stood for is wrong. That's becoming more narrow,
C: It seems to be getting better. More marches and protests instead of just shows. How about Rock Against Helms instead of an all-ages show next time?
B: Maybe a big purple school bus with flowers and hearts all over it to transport people from their cities to where the shows are. Most of the big cities are fairly spread out, which makes it hard to go to shows sometimes.
MRR: You've already released a tape. What about future releases?
M: We have an album coming out soon on Fartblossom Records called I Heard a Scream.
K: We're stoked!
B: We'd like to set the world on fire with our music.
MRR: What's going on in Winston-Salem?
C: Very little. Lots of bands, few shows. There have been something like four organized shows here ever. Two have been in the last month though...
B: There's a special at Krispy Kreme where you get a dozen donuts for only a dollar when you buy the first dozen at the regular price. It's groovy.
M: Winston is ok. There's about 5 bands; some of them are real slack and trendy. REQUIEM is one of the cool ones. I sang for them for 4 days.
K: There's a band called PISS PROPHETS who have been known to rule at times.
MRR: What do you want to accomplish as a band?
K: I want to be known as more than just a sex symbol. I mean it's ok for a while, but I'd rather people look at me for who I am rather than just my body, y'know?
M: We want to get our music across to a lot of people. We're not really pushing a strong political or social statement, we just want people to enjoy the music and relate to it. We want to be on Solid Gold.
B: We'd like to bring people together through our music, not sexually, but just sort of break down some of the traditional barriers that have kept people apart. Not just punks, but everybody. If anything is ever going to be changed, you can't cater your thoughts to an elite few. You have to share

MRR: What do you think about the North Carolina scene?
C: It's really spread out. To me, it seems that people in scenes from the coast and then further west are totally seperated. I think some real good shows are put on all throughout the state and lots of good people.
M: All of the scenes vary. Raleigh's my favorite though. There's a lot of great bands. Every now and then there's problems with people who get drunk at shows.
B: I think it's great. It's got its share of problems, but there aren't a lot of fights or even those plain, outright, dirty, kaniving undesirables (except for us). In that aspect, I think NC is lucky. When you get in a situation (larger cities) where there are thousands of people in the same place, there's bound to be people who want to fight with each other while others are trying real hard to accomplish something. Here, there's not a lot of people, which keeps things on a more friendly level.
K: Yeah, that's the impression I get from scenes in the smaller cities where they might not have a show every week. People are more appreciative of shows and bands and lend more support because these things just aren't as frequent as L.A. or D.C.
MRR: Do you know ways to improve the NC scene?
M: People should think about each other and help each other more. There should be more thinking. A lot of people are "dropping out" of the scene, especially in Winston, because they think their tastes are broadening.
K: Well, I mean, the people who supposedly are "dropping out" were never really into it in the first place. They're the ones who never really knew what it was all about and were just there for their egos. I know it's a cliche, but for me "hardcore" is a feeling and an attitude, not a social club that you can drop out of. Don't get me wrong; it's great to broaden your tastes, but it should be for the right reasons, not because of a fad. Plus, I think of "broadening" as a progression but with perspective. To go to something
them with the world. Some people are the way they are because they've never been exposed to anything else. You can't expose them to your ideas in a negative light or it will just drive them further back into their old ways.
M: Yeah! We don't play for punx only. We play for anyone who will take the time to listen and give us a chance. Like, there's lots of people in Winston who think "they're just another hardcore band" or "let's go se if they vomit on stage like real punx." Then they come and see us and realize that we're worse than real punx.
MRR: What are your lyrics about?
M: A lot of different things, really. I really hate it when bands say they write "personal" songs because it sounds like they're singing about their private parts. Our songs are social commentaries.
K: Yeah, but I mean you can write songs that are "personal" songs, that have lots of emotion and sincerity, without them necessarily being about your weenie.
B: The way I see it, our lyrics can mean a lot of things, it just depends on how you look at them. They're real interpretive.
K: Yeah, that's the way I'd like people to take them. Find their own meanings in them and apply that to their own lives instead of just saying "yeah, that's nice". If people can understand where we're coming from and really relate to a song or an idea....for me, that's a big fulfillment.
r: Any closing comments?
C: Power from your anus.
B: Why is it that some people are saying punk is a "dead end"? I mean, if those people can't think of any thoughts they want to express, or if they don't have anything to say about punk but that it doesn't make enough money, aren't they the "dead end"?

SUBCULTURE/ 208 Heatherton Wy/ Winston-Salem NC 27104



This is not the Epcot Center, this is South Florida!! Fiends, skins, slammers, lend me your skateboards...for I came not praise the scene, but to bury it.

Coming out of the summer doldrums (and what doldrums they were!), we're starting to pick up some drive. More live shows, more places to play (ho, ho) for a select few perhaps. Lots of bands getting experimental, or should I say adding weird to their repetoire. Let's check the menu: BROKEN TALENT, the original fathers of art-grunge, now have twin guitarists. Stronger than ever, UNCLE PUPPIES SKULL are hard to describe...straight ahead weirdness. LUSH INTERLUDE starring Sir Robert Marc Price III; twangy, chromatic

BROKEN TALENT

CHURCH JOCKS

guitar plus pots 'n' pans. CHURCH JOCKS chronic gluesniffers, these doods sound like the RAMONES at a catholic funeral. TOILETLICKERS raspy, gnarly vocals with ridiculous Euro-industrial thrash. Some other new bands are: RUGGED EDGE slow oi (arf, arf), AGONY IN THE GARDEN death rock, MADHAUS power punk/rock, getting tighter. The DISTURBANCE pop-ska-rock.

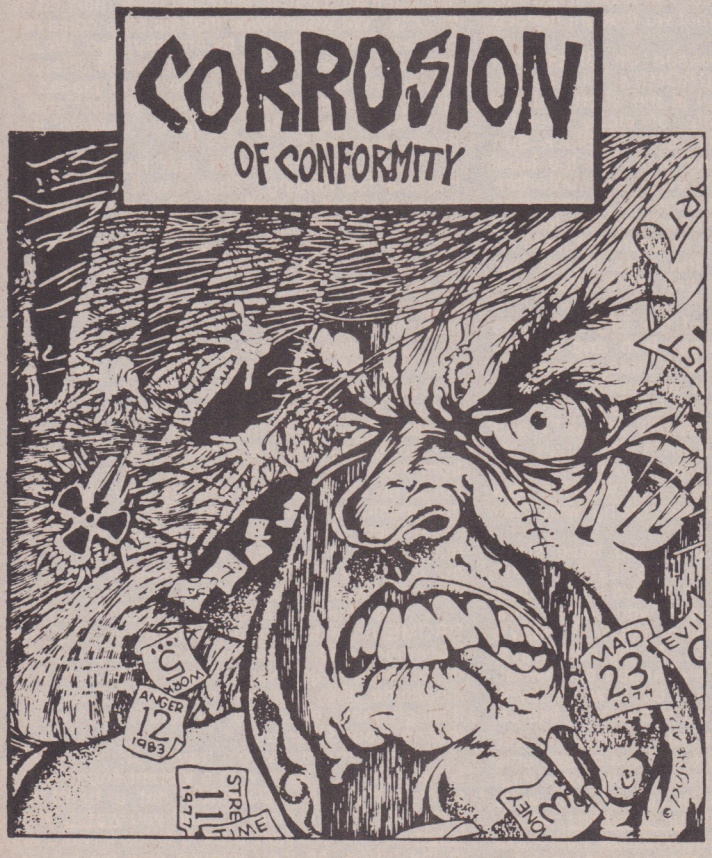
And now for some news bits...the Cell is now Pirrones Club, an all-ages bash. Both bathrooms plus somebody's head bashed

WE THE LIVING

equals patrol car bash. Get it? WQE THE LIVING are resting up after playing a backbreaking one and a half gigs. DAVERSE is dead. BROKEN TALENT, SILENT RAGE, DISORDERLY CONDUCT played the bash at Pirrones Club. The notorious SEWER ZOMBIES are out west, plyed some shows and tried to film a video in the desert of southern Arizona.

local publications: Bad Taste/ 1911 N 53rd Ave/ Hollywood FL 33201... Florida Scene/ 1000 River Reach Dr #316/ Ft Lauderdale FL 33315... Alternative Rhythms/ 8951 SW 53rd St/ Cooper City FL 33328.

Until next time, same grunge channel.



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By Creighton/ C.H.I.P.S. zine/ P.O. Box 516/ Edmonton, Alta/ Canada T6J 2K1

Edmonton isn't exactly the hardcore mecca of the world. And those who choose to be involved with the hardcore scene, whether it's through a band or fanzine, or just supporting gigs that happen sporadically, have to live with the fact that their music isn't reaching as many people as would be possible in larger centers. DOWN SYNDROME are one example of this, a band whose message and music are vital and stirring, but who are only playing to a small but loyal following. Notes the band, though, "Edmonton has been a really good city to base out of. We don't think the city's size (600,000) has in any way held us back from strong local support. The Edmonton scene is continually growing and that, of course, has its good points and bad points."

The band as a unit began to form in late '82, but it wasn't until Jan Ek joined in May '84 that the band and its audience began to take DOWN SYNDROME seriously. All line-ups previous to this time (in all, D.S. has gone through 6 guitarists) were like most bands in their beginning stages: young and energetic, but just spinning their wheels. And, besides, DOWN SYNDROME of this day and age have nothing to do with the earlier sound of the band. "Our direction has taken a turn from the days of DISCHARGE-type, two-four, three-chord thrash. We had to develop our music because a lot of what we were doing lost its challenge."

It was this then-current line-up (Laurie Bulback: guitar; Jan Ek: guitar, vocals; Bob Tremblay: bass, vocals; Sjor Thorondson: drums, vocals) that played many gigs during the summer and fall of '84 and began garnering attention for their heart-felt and committed live shows. It was also this line-up that recorded the band's self-titled 7" EP. "We put in a lot of time, effort and money to get out the EP. We are relatively pleased with what we produced; the EP was an accurate depiction of DOWN SYNDROME at the time. As the band's progressed, though, new ideas have only lead us to look on to more recordings."

To this date, the EP has sold close to 1500 copies (many of which have been distributed to foreign countries) and has received many good notices in fanzines/magazines. One aspect of the EP which DOWN SYNDROME wishes to defend is its packaging, which opens into the form of a fold-out poster. "A lot of reviews have made reference to it as a copy of the CRASS-type package. Our reason for choosing the fold-out is that we felt a regular jacket would not be enough to represent us. The fold-out gave us enough space to write what we thought needed to be said about us."

The EP was released on Black Sun Records, DOWN SYNDROME's then-newly-created label. "The label is the effort of band members with the help of close friends. Hopefully, we'll be able to keep Black Sun going, as we have many plans for the label (production, distribution, etc.). But, unfortunately, we do not have the money to undertake all these ventures. At present, we are looking into working with a larger independent label for assistance, mainly in the pressing of our material (of which we can only afford our recording costs)."

Since the release of the EP, there has been one line-up change: Bob and DOWN SYNDROME parted ways in June. A replacement was found almost immediately. Scott Parker came from two of Edmonton's most creative bands, GHOST SHIRT SOCIETY and PRIMITIVE BALLET, and while, seemingly, not the person one would expect to join DOWN SYNDROME, he fit in very well with the new style/direction the band was taking with their newer material.

Many aspects of the band have since changed with the new line-up. Lyrically, the content has changed from a hard-line political approach to a more personal and human view of life, yet still challenging much of today's society and today's values. As the band says, "The lyrical direction has changed somewhat, not so much in what we say but how we say it! The hard-line approach we had before, like us, had to grow. We've tried to pinpoint our concerns, realizing that the sources of problems lie within human relationships, whatever form they may take. We can, of course, only write about how we <u>feel</u> about <u>our situations</u>, which all seem to relate to the larger issues. I think this is a more effective way to convey a message."

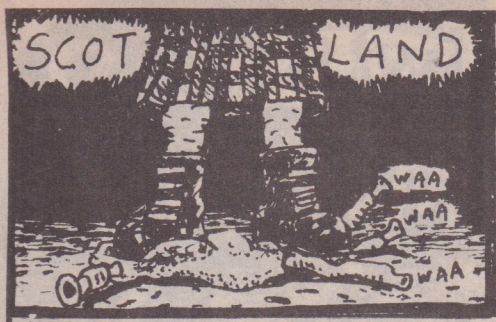
The band's music has definitely progressed too, as shown by their diverse listening tastes: LED ZEPPELIN, SCRATCH ACID, WEATHER REPORT, HUSKER DU, BLACK SABBATH (and we could go on forever, but I think you get the picture). The newer songs tend to concentrate more on chord structure and arrangement, and take the band to levels of musical maturity that not many have reached in this city. "We would hope that our style could not be classified or labelled by any standard. We try to create something different with each different lyrical and musical idea. The band places a strong value on having our own distinct style, with which we hope to reach beyond the hardcore scene."

Does the band find that hardcore has become too limiting? They say it depends if there is a limit to hardcore. "Rules, musical or otherwise, seem to destroy the premise of the do-it-yourself/do-what-you-want attitude. Hardcore to us should represent the core or forefront of rock'n'roll. Therefore, there should be no particular set sound or fashion. If anything, it is a musical ideology."

Their live show is another topic of which there has been much talk, between the band and between their audience. They've certainly become a much more potent live outfit with the addition of Scott, as they seem to be <u>very</u> into the music they play these days. *Emotion* pours from the stage when they play. It is impossible not to be affected somewhat by their message and music in a live setting. States the band, "The object of a live show is not just to inform, but to entertain as well. We feel we do that in our own way. Hopefully, we create a mood or setting for what we have to say."

This current line-up of DOWN SYNDROME hope to record for an 8-song 12" by December and, once the record is pressed, depart on a major North American tour. In the meantime, they will continue to raise money through jobs, etc., and, hopefully, do some touring around Canada.

So, there you have it: DOWN SYNDROME, a band with a vibrant sound and sincere message. Definitely not a band to thrash to, they're more a band you <u>watch</u> and <u>listen</u> to. And definitely a band to lok forward to in the future, as they release new vinyl, tour across America, and create some of the most innovative music around.



DISTEMPER

Interview by Geo/ 60 Lomond Dr/ Langlees, Falkirk/ Scotland and Paul (Think For Yourself zine)/ 7 Russell Pl/ Busby, Glasgow/ G76 8JN Scotland

MRR: Give us the biz on the background to DISTEMPER, i.e. a boring band history.

D: DISTEMPER was born in Feb of '83, but didn't start playing till a year later. The lineup was, and still is, Tommy (guitar), Davie (vocals), Ian (drums), and Liam (bass). We did have a spell with 2 bassists and in that period recorded our We're Getting There..." demo. Since Swift left, we've not gigged very much, but in July we did our Up Against the Wall demo, a must for anyone sick of thrash...a masterpiece.

MRR: A few members of the band are into Socialism and Militancy. Does it do any good?

D: I'd say that on a wide scale all of us are socialists. But in saying that, we all have different interpretations of socialism. The other 3 tend to support the Labour Party, and indeed Tommy's mumsy is a party activist. I was once in the Militant, but I left because I didn't see the point in defending Labour Party policies that I didn't agree with in order to get Militant over to more people. I believe that most Socialists don't just want money and power. I think this is because most radical left groups are just ordinary working class punters like me and you. We've all been exploited for too long by the ruling class.

MRR: What are the band's aims? How will you achieve them? Do you back up your preaching with action?

D: If you mean the band in musical terms, then I think "Our Aims" is a great song. Nah, seriously, I'd like to play to as many people as possible. I'd support almost any band. I'd play to a room full of grannies if it meant people taking an interest in you, writing to you, buying tapes, etc. The way to get across to more people is to improve the tunes you write. There's too many thrash bands and not enough ears. I mean, take POLITICAL ASYLUM (hi guys!). Their EP would've been a hit if it had prime time radio play. If you have a good tune then punters will buy the record, read the lyrics, and say "Christ, these words are fab! Smash capitalism!!!"

MRR: Nihilism is the rejection of all forms of politics, power, religious doctrine, etc. Is this not skeptical to believe in nothing if they are rejecting everything? The revolutionary anarchists want to overthrow the government with direct action, but if it collapses (in a "selfish and greedy society" like ours) will the law not have guns etc, and won't there be a counterrevolution? Wouldn't we be back to square one? Why do so many people believe in the @ fable?

D: I don't think that small amounts of direct action actually achieves anything. Class War can pretend to be a threat, but all they are, basically, are a bunch of middle class toss-offs. They smash a window to a council office or something; the window is replaced. They do it again and it's replaced again, and the only loser is you 'cause you're paying for it. I think there will come a time when there is an actual working class revolution in Britain, and I hope to see it! Class War are nothing but land-owners in peasants clothing. As for the anarchy fable, I don't really know why so many people believe it. I keep saying this but I think it's relevant: I wonder if CRASS had been a Neo-Nazi band, would there have been hundreds of fascists playing in punk bands? There's so many people blindly following CRASS with the uniform and beliefs.

MRR: What do you draw your lyrics from?

D: Each song we write and play is an expression of what we think. Yes, our lyrics are done from a personal level. There was a time not long ago when I was trying to write above myself, then one night I sat down and wrote exactly what I thought. The song "When I'm With You" is one of the best lyrically that I've written. Liam has also started writing some too.

MRR: Is an animal's life justified in order to save a human's from dying?

D: This is one I'm always asked and I've thought a great deal about. I believe you have to look at it from a personal view. I think you'd be very stupid to say no. If it was someone that I loved, i.e. parents, close friends, etc., then I believe it would, from my point of view, be justified.

MRR: Is punk too underground for it to change any people? What about the state of punk in Scotland? Can it get any worse?

D: I think it is too underground to change anything. Most bands are only preaching to the converted and quite happy about it. I strongly believe that there are quite a lot of punks who don't want things to change. I mean, would Class War have to complain about if there was a perfect world. I don't think that punk can get any worse in Scotland and I think there are quite a few bands who can take it out of the ghetto and over to the masses. P.A., FARCE, NORODNIKS, and ourselves are all trying to break the mold but there are some bands who ought to just check it. Bands who are content to bash away on one string and shout "Fuck" every second word should go into a big room which has been really well soundproofed and play in quietness till their amps blow up!

MRR: Have you changed anyone's views? How can we be heard if the "mohawk brigade" remain?

D: I think we have changed a lot of people's views. When I first started work there was no one I worked with interested in politics and a couple that had nationalist leanings. But after a while chatting to them, a lot of them started thinking more about politics and quite a few joined CND. Think we've made quite a few people think in Greenock by speaking to them and explaining to them that you don't have to charge exhorbitant prices for gigs and records, etc. I don't believe on a wide scale people will listen if the mohawk mob remain. A salad roll has more brains than yer average mohawk. I think we've got to convince these people that just because you've a wacky haircut doesn't necessarily make you a punk.

MRR: Let's plug your releases.

D: Yup. Up Against the Wall costs £1.50 ppd (send IRC if you live abroad) and the address is: Davie/ 33 Finneston St/ Greenock, Renfrewshire/ PAI5 2LB Scotland. Also by the EP; it's groovy, FREEDOM, PEACE AND CASUAL CLOTHING!

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So, my dear compatriots, it seems it's still the same guy who's writing the French scene reports in this zine. Am I the only one who fucking cares to inform you people about what happens in our lovely country? I'm warning you, I can't cover all the scene by myself, so don't complain if I forget to mention your band/label/association. You'll have deserved it. So shake your ass, take a pen and piece of paper, and write.

Let's start with the political side of the French scene. Despite the opinion of a few, the "Socialist Dream", after 4 years, has definitely turned into a "painful nightmare". It looks like the Right-wing will take over from the Socialists with the next elections in 1986, as the S.P. only represents 30% of public opinion. But anyway, who gives a damn as everybody knows the Right and Socialist Parties follow about the same political rules and programs. It won't change anything anyway. After New Caledonia,

HEIMATLOS

Guadeloupea was ready to blow up in our faces, but everything calmed down as the problem wasn't the same. A status quo has been found very quickly. The more bizarre news is what happened in New Zealand with the bombing of the Greenpeace ship, the "Rainbow Warrior". This affair is very complicated, and I guess will be smothered very soon. But one already knows and can prove that both the French and New Zealand governments and secret services are involved.

Music, Maestro! To the punk scene now. VERDUN have released a 4-song 12" on New Wave, which is...well, I guess I can't be too objective about this one. I can just see Tim's review, something like "Despite Gerard's rave, etc., etc." (just kidding, Tim). I've heard New Wave is about to go bankrupt, but that's just a bad rumor as they have lots of projects in the works: an EP by the English band DECEASED, a second volume of First Sonic WW comp LP (this'll be a double one), and some releases by industrial bands, etc.

As you know, the Chaos In Europe comp LP is out. I personally find the cuts by the French bands pretty lame (especially the REICH ORGASM one titled "Supporter", which shows a poor sense of humor with what happened at the Heisel Stadium in Belgium, but I guess the song was recorded before the tragedy and is pure coincidence). But a few songs by other European bands make this LP recommendable.

R@PT was in touch with the Italian band WRETCHED to have an EP released on their label, Chaos Produzioni, but then refused to do it. (Tell me why? Tell me why? I dunno!)

Two promising punk bands are BUTCHER and VANDELES (see review #22). BUTCHER is a 2-piece band with a drum machine. Needless to say, they have a very peculiar sound, but believe me, they thrash hard and fast. They should appear on a split LP with Les VANDELES produced by Jungle Hop (B.P. 36/ 94130 Nogent, Sur Marne/ France). Speaking of Jungle Hop, they deserve a few lines. It's a new association in Paris run by young fans dedicated to the international HC scene. They have a distribution mail order catalog, and try to produce some releases (tapes, and soon records) by unknown French bands, as well as trying to put on gigs with local bands.

KIDNAP

Their best release to date is a comp tape entitled Rapsodie En France, including some of the best French bands of the moment like HEIMAT, BUTCHER, BLOODY FUCKERS, KROMOZOM 4, etc. KROMOZOM 4 is a mysterious band, as they don't want to reveal that they used to play in ___ for some phony reason. They'll maybe have an EP soon on a Norweigan label. If they do, they'll deserve it, as they have so much power in their music and so much humor in their lyrics.

SHERWOOD were to have released a 12" of the recordings they brought back from a trip to Bristol a few months back, but because of a lack of money, they had to put just a tape out (see #29). KAMBRONES, after a quite successful French tour in June, will have their LP out soon (a good reason to tour France a third time). More on them soon in MRR.

Despite their blues (?), the guys at Bunker are still alive and kicking, and by the time you read this their second release will be out: a 4-song EP by POWERAGE. This EP will give this South African punk band the opportunity to express themselves, without censorship, on the issue of Apartheid. Bunker is looking for Japanese HC bands that would be interested in having an EP

COLLABOS

released in Europe for better exposure, as that seems to be the only way we'll ever get a Japanese record on our turntables.

A band soon to be one of Pushead's favorites is MORSURE. They don't have anything out yet, but will soon hit you with their speedmetalcore.

How do you feel now? Bored? So am I. Therefore, I'll end this report now. Anyway, I have to go now to hurry to see "Mad Max III" at the cinema.

Gerard "Road Warrior" Miltzine/ 23 Bd. Mal Leclerc/ 38000 Grenoble/ France

P.S. Here's a few addresses:

Bands:BUTCHER/ c/o Jean Yglesias/ 2 Rue Etienne Marcel/ 93500 Pantin/ France... KROMOZOM 4/ c/o Gaz Pernet/ 6 Passage Des Capucines/ 92600 Asnieres/ France...

Fanzines: Sodan Tragedia/ c/o Larent Racouchot/ 15 Impasse Du Memsault/ 21000 Dijon/ France... S2D/ c/o Francois L'Homer/ 3 Rue J.B. Charcot/ 92400 Courbevoie/ France. For more info on the scenes, please write directly to the zines. Thanks for your understanding.

VERDUN

REICH ORGASM

Hi folks. Well, everybody knows that West Germany has some HC bands and scenes, but this report should shed a bit of light on the south German scenes in particular.

First off, geographically, south Germany consists of 5 states: Bavaria, (capital-Munich, 2,000,000 inhabitants); Baden-Wurtemberg (capital-Stuttgart, 700,000 inhabitants); Hessen, (capital-Frankfurt, 700, 000 inhabitants); Rheinland-Pfalz (capital-Mainz, 350,000 inhabitants); Saarland (too far away, so I don't really know what's happening there).

As a whole, this area encompasses a circle of 600km with very big, industrialized areas as well as lonesome countrysides with tons of farmers. The unemployment rate differs, but in the cities it's pretty high. I live in Munich, where there are numerous problems. As everywhere in West Germany, alcohol/drug abuse often causes vandalism. Hooliganism has led to our not having a steady place for gigs, despite the fact that shows could easily draw 250 people. Also, the scene is pretty divided between the violent "hardcore" types who always start fights (to be fair, there are some positive thinking punks who are drinkers), and the small handful of kids who try to organize things (bands, zines, etc.). Bands also suffer, as shows are rare and practice space scarce and expensive.

Photos by Sabine

For more info Julian Weber Am Schnepfenweg 68/ 8000 Munchen/ W Germany.

On the band front we have: ZSD (Jorge Israel/ Wallberstr 22/ 8038 Grobenzell), who just recorded their long overdue 2nd LP at MOTTEK's studio. Being in existence for more than 6 years, they've built quite a cult status. Their sound has become quite fast, with a bit of metal thrown in. Their lyrics deal mainly with political problems like weapon exports, El Salvador, etc. KALTE BAUERN (Bodo Grossmann/ Kasparkerlstr 43/ 8000 Munchen 60) is the new hope for Munich. They play a speeded-up English HC and metal with lyrics covering the socio-political aspects of daily city life. I hope they record soon. LUSTFINGER (Thomas Fock/ Birkenstr 24/ 8044 Lohhof/) are, in my opinion, a very commercial band. They rarely play live and whenever they do they ask for a fucking lot of money. This doesn't mean that they play poorly, but check out their LP to see if you like teenage lovesong punkrock. AFTER AIDS, like LUSTFINGER, consists of members from older Munich punk bands, and are a fun band that plays RAMONES-like music with overly long guitar solos. My band, SUPPORT, has been in existence for 5 months. Our sound and lyrics are very close to U.S. 'core.

There are 4 fanzines. Thomasso (sings for SUPPORT) and Schnitzel put out Salve, and recently put out T.R.I.I. (Toxic Reasons in Italy), about the TOXIC REASONS tour there. They will soon put out a new one, Think Positive (Thomasso Schultze/ Hansjakobstr 75/ 800 Munchen 80). Winnie mainly puts energy into his Prphezeiung (Peter Zeitler/Amalienstr 6/ 8035 Gauting). Seelenqual (Rosi Buchner/ Petershauserstr 1/ 8049 Fahrenzhausen) is put out by 3 girls with pages about shows and bands, as well as political stuff. Check it out Finally, my zine is called Pflasterstein (Matthais Waldorf/ Fuldablick 6/ 6438 Ludwigsau-Friedlos 1), put out with 2 guys from Hessen.

Augsburg, Bavaria, has 2 bands: INFERNO and NUKLEAR. Everybody knows INFERNO, so I'll concentrate on NUKLEAR (Peter Ziegler/ Holbeinstr 1/ 8900 Augsburg). They are a very fast, hard thrash band with very personal lyrics. They put out their second demo tape recently, and I hope they'll follow it with vinyl. Live, they are that fast, chaotic mayhem that Pushead often describes.

In Ingolstadt, Bavaria, there's The NIKOTEENS (Gerold Fleischer/ Maiglockchenstr 2/ 8070 Ingolstadt), one of the first area bands to play U.S.-influenced hardcore. They put out a new 10-song demo which they are shopping around. Live, they are 100 times better, mainly because of their fast intense skatecore sound. Unfortunately, their LP (Alloahee) came out on that fascist Rock-o-Rama label that none of us should support. But NIKOTEENS are not Nazis!

The Allgau, a Bavarian/Baden- Wurtenburg region, has had several well-known bands like VORKRIEGSPHASE, B TRUG, and ROTTING CARCASSES, all of which have broken up. A newer band is The EWINGS, who play a brand of psychotic punk. Zines from there are City Indian (Srefan Rosle/ Lindauerstr 45/ 8960 Kempten), a great one with lotsa info on North American and worldwide bands, and Perfers (Wip Wiedemann/ Silcherweg 4/ 7970 Leutkirch), a cool 24-pager with bands, stories and interviews. Heidenheim (Baden-Wurtemberg) has a very fast and chaotic band called D.I.A. (Death In Action) (Michael Dandl/ Nattheimerstr 121/ 7920 Heidenheim), and their sound is Finnish-influenced. Soon their will be a mostly south German comp tape with D.I.A., NUKLEAR, SPERMBIRDS, KALTE BAUERN, and 2 bands from Marl (S.O.S. and ANAL). Heidenheim has a cool venue, the Revolution (Udo Franke/ Sudetenstr 39/ 7920 Heidenheim), where many known national and international bands have played. In Nagold (Baden-Wurtemberg), a small town in the Schwarzwald region, Armin (Armin Hoffman/ Bulerstr 5/ 7277 Wildberg) organizes the best shows in south Germany. Besides doing excellent and cheap shows, he puts out a small but great zine called Banzai and plays bass for a cool band called SKEEZICKS. Unfortunately, some assholes ruined the youth center he used for shows, but this summer he did a few outdoor ones. Another band from there is K.G.B., who play a more melodic punk with 2 guitars. Some say they sound a bit like TOXIC REASONS.

In the Stuttgart area things have popped up, at least zine-wise. The Graffiti (Markus Staiger/ Dr-Frey-Str 54/ 7322 Donzdorf) is really cool. Besides putting out the zine, Mark does a very cheap mail order with tapes, records and zines. Another cool publication is Punk Rock Fanzine (Frank Ketterl/ Barbarossastr 76/ 7300 Esslingen... also puts on shows) put out by several people. Bands from there include The NORMAHL, an old and sometimes boring band, who have several records out. TRIEBTATER, the other better-known Stuttgart band, has broken up. Pete, the bass player and owner of Rat Records, now plays with a metal band. He's also ceased putting out records. Newer bands include STRONZE (formerly The CRAZY-BOYS), who seem to be pretty U.S.-sound influenced; LIVING NOW, and Die REVOLOOSER (haven't heard them yet). Vollsuff (K.H. Stille/ Ludwigsburgerstr 4/ 7141 Moglingen) is a fanzine and tape distributor which I mention because the guy is ok and it's cheap. SPERMBIRDS (Joachim Strube/ Rotsandweg 11/ 6750 Kaiserslautern) are a totally awesome band from Kaiserslautern (Rheinland-Pfalz) who have a weird singer (he hails from Texas and is a real entertainer). They are a fucking 'core band and blow the audience away whenever they play. They recorded a demo which will be released as a 7" (they share the EP with WALTER11, a band with SPERMBIRDS members who sound more like traditional punk with fun lyrics).

I don't know the whole scene in Hessen, however north Hessen has The MANIACS (Peter Thomas/ Kasselstr 2/ 6442 Rotenburg/ Frankfort 11), one of the most British-influenced bands in Germany. After an LP side and 7", they've now recorded a full length LP. Frankfort has COCKS IN STAINED SATIN (Uwe Heberer/ Muhlstr 14/ 6052 Muhlheim/Main), the most popular south German band in Germany. I would describe their sound as metal-punk with fun lyrics. Another cool Frankfort band was SPORTSGROUP, who unfortunately broke up in Feb.

This was a report on some of the bands & zines here. You can find out more about all of Germany through the A&P zine. I'd like to add that some of the most active people in south Germany have started to build an interstate connection to improve contact. It's sort of a union. The start was promising

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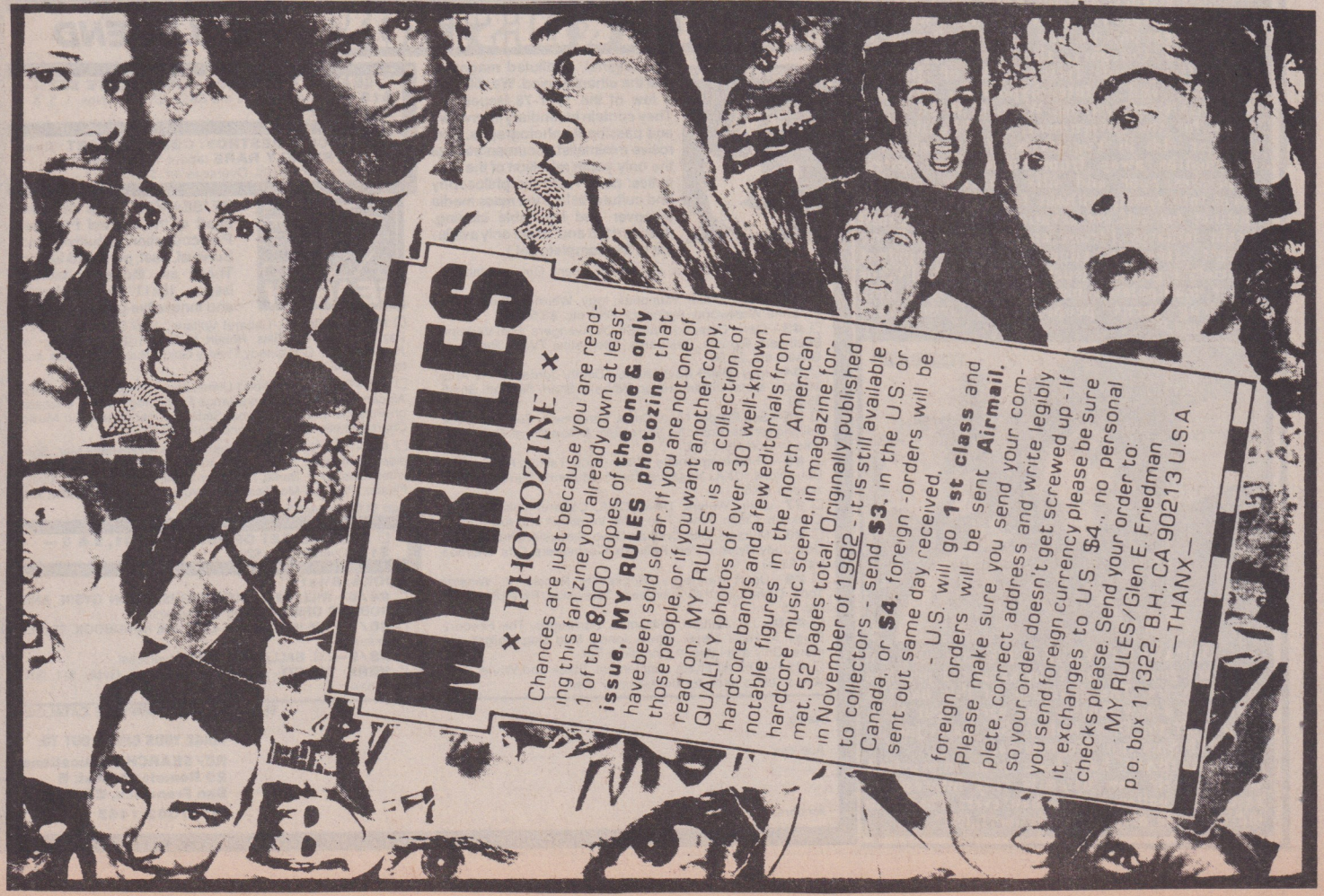
MY RULES
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—THANX—

Hi there. It's David here from Ljubljana. It's sad to report, but many of our bands here have broken up because of required military service. U.B.R., EPIDEMIJA, and III KATEGORIJA may all continue though with some new members.

U.B.R. went to Holland at the end of July and played in Venlo and Amersfoort. They've also been in the studio twice, and did some very good recordings. You can still check out their Corpus Delicti EP, and hear new stuff on tape and forthcoming record.

Fear Is Eternal (U.B.R.)

Bright sun, dead ways/ Parks, stations, pubs/ Drinking on the street/ Red walls and dead people/ All so insignificant/ Noise in my ears/ It's all the same like it was before.

III KATEGORIJA was formed of ex-members of STRES-D.A. (not from DEPRESIJA and QUOD MASAKER, as Guido and Don reported). Here's a piece of material that accompanies their tape:

"We are III KATEGORIJA (Third Category) from Ljubljana. We recorded a 9-track demo in a local studio under very poor conditions (recorded and mixed in 10 hours).

As you know, animals kill to survive. Man kills animals with no real reason. And butchers do classifications of meat. The best part is the First Category. Middle parts are Second Category, and the worst parts are the Third Category. That's what we are (personification) in our society. People of the Third Category, the worst of human population. Our lyrics talk of justice, honestly, and refute hypocrisy. We are against violent systems. We hate to go in the army for the government, an obligation for 19 year olds in Yugoslavia. You must serve 15 months away from home. The system oppresses poor and silly workers, turning them into robots without feelings, without an instinct for self-preservation. We are against brain lethargy (drugs and alcohol), but we aren't straight edge. We are against "society's games" (such as football, TV, or other manipulated media) because this kind of drug turns people away from real problems."

ODPADKI CIVILIZACIJE still play on. They are good but have the same old problem of bad lyrics. The drummer of this band is preparing a new fanzine and needs your help. Send stuff to: Dare Kuhar/ Sr. Gameljne 33 1/ 61211 Smartno/ Yugoslavia.

TOZIBABE have been in an improvised studio. Their new demo is very interesting, as they've gotten better than ever. They also did a couple of video spots for LJHC.

Last of the good bands is EPIDEMIJA, easily the best thrash band here. They started as just bass and drums, but later added guitar. They then recorded some tracks, split up, but are now at it again with a new studio tape. Get it, it's a killer!

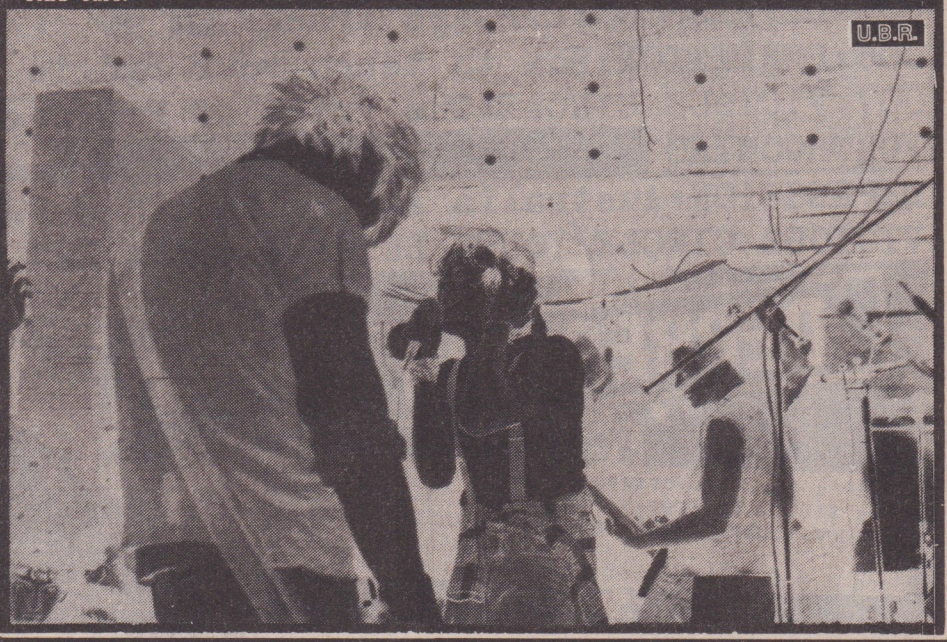
Ljubljana Hardcore video tape just came out with Looking For Lost Time, produced by us completely. It's a half an hour of our bands.

There is a comp cassette, Ljubljana, with 37 tracks by all the previously mentioned bands. It's $4.50 by airmail, but we prefer swapping. Send us yours; we'll send ours.

By the time you read this, an LP with all the above-mentioned bands will be out too. There's a big cover with lots of info & photos (translation of lyrics into English too). The price is $9, but that covers the $5 airmail cost to the U.S.

Finally, we'd like to thank some people who helped us on our trip to Holland: Amersfoort punx, Marlies, Kers from Amsterdam (for putting us up for 10 days!).

For further contact and info, write us (send IRC, please) at:
David/ Ane Ziherl 10/ 61000 Ljubljana/ Yugoslavia



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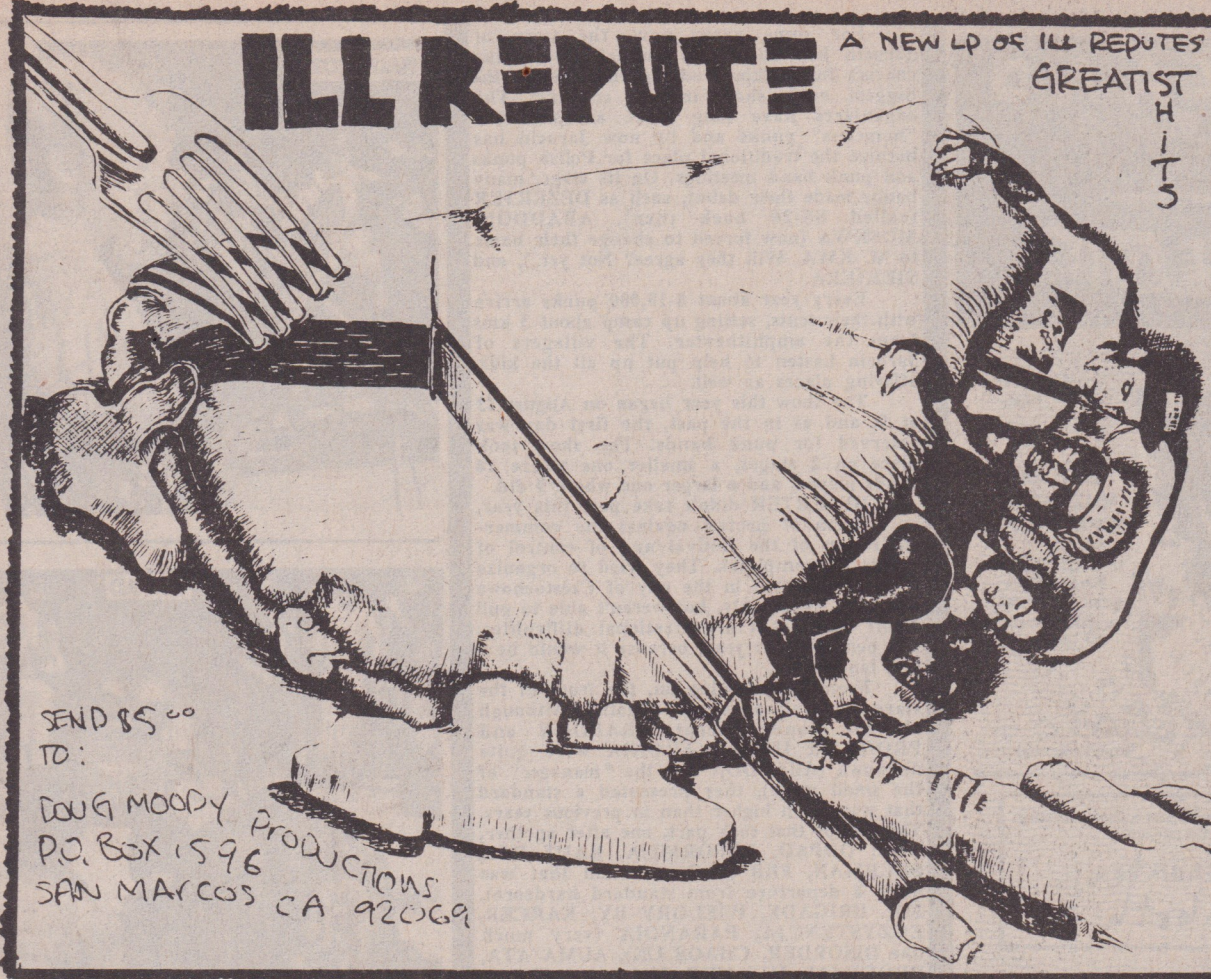

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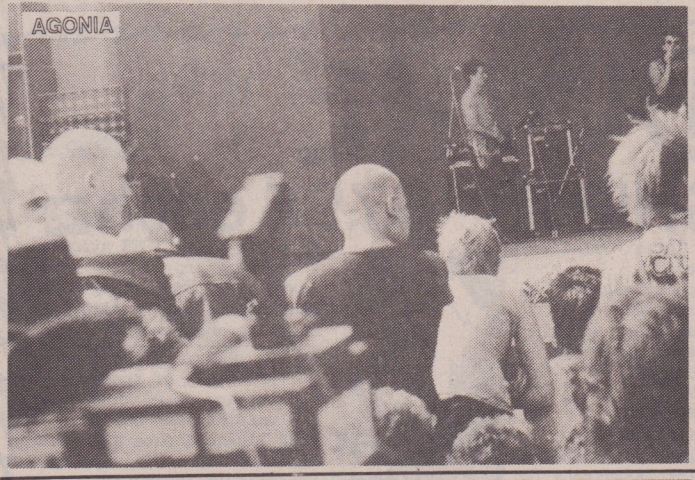
For some years now, the town of Jarocin has hosted an annual several-day concert for groups from around Poland, the biggest rock show in the country. The organizers have long since accepted the "homeless" punks and by now Jarocin has become the traditional place for Polish punks and punk band meetings. On its stage, many bands made their debut, such as DEZERTER (called SS-20 back then), ABADDON, MOSKWA (now forced to change their name to M. KWA. Will they agree? Not yet..), and SIEKIERA.

Every year about 8-10,000 punks arrive with their tents, setting up camp about 3 kms from the amphitheater. The villagers of Jarocin hasten to help put up all the kids, offering places as well.

The show this year began on August 13 at 9, and as in the past, the first day was reserved for punk bands. The show took place on 2 stages, a smaller one where 16 bands played, and a larger one where 9 did.

DEZERTER didn't take part this year, as a form of protest against the commercialization of the festival and of control of events by non-punks. They tried to organize a counter-festival in the city of Czestochowa for punk bands only, but weren't able to pull it off because of organizational difficulties. But perhaps next year, because it would be a real landmark.

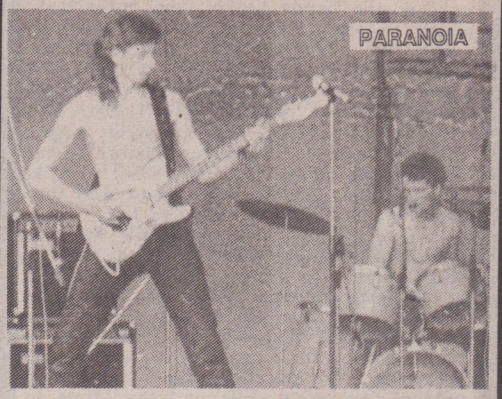
From the morning on, the front of the stage was full of punks pogoing. Although all the bands except ABADDON and PROGRAM III and AGONIA were quite unknown (ABADDON was the "manager" of the small stage), they presented a standard that was much higher than in previous years. The groups that took part, one after another, were: ODPAD, DEFORMIJA, RAUT RCS, SHERMAN, FBB (a Czech band that was quite a departure from standard hardcore), B.H. BRIGADE, WIELORY BY, KARCER, EGZYSTENCJA, PARANOIA (very much like DISORDER, CHAOS UK), AUMA ATA, PROGRAM III, UKRAINA, and finally



ABADDON. During KARCER's set, the singer found an old suitcase, which he passed around for collections for the starving children of Ethiopia. A beautiful gesture!

There were fights between punks and skins at times, or punks from different cities, but it never amounted to anything serious. Winder, who managed the small stage, deserves special thanks for bravely coming down into the fighting to break it up. A fucking nice guy! UKRAINA (straight edge band) decided to break up before their show, but their manager convinced them to play anyway.

This show ended at 4 PM, and then attention focused on the larger stage. A big field in front of it was reserved for punks: 10,000 or so of them! Up first was TREPANACJA, followed by STAN ZWEZDY, ZIOMBARDOWANA LALECZKA, OKRES (Polish D.R.I.?), REJESTRACJA (the best Polish thrash band back together again!), PROCES, and then PROWOKACJA (prize-winners of Jarocin '84). They were followed by MOSKWA, who's set was filmed for Polish TV! (Is that commercialization? I especially admire the Polish bands that have the strength to say "No!" to the media. It doesn't make their work easier, but it leads to independence from control. In Poland there are still people who organize concerts in cellars. I saw some flyers in Gdansk where some friends were putting on shows with bands like APTEKA, DANCERNE DOWERY. Great activity!) The last band to play was PIERI, playing fast as ever! Then people went off to their trains or tents, with most punks hanging around for the next day's events of reggae, heavy metal, etc.


PARANOIA

Cameraman during KARCER's set

KARCER singer passing suitcase for Ethiopa

"Cameraman off!!!!!!!"

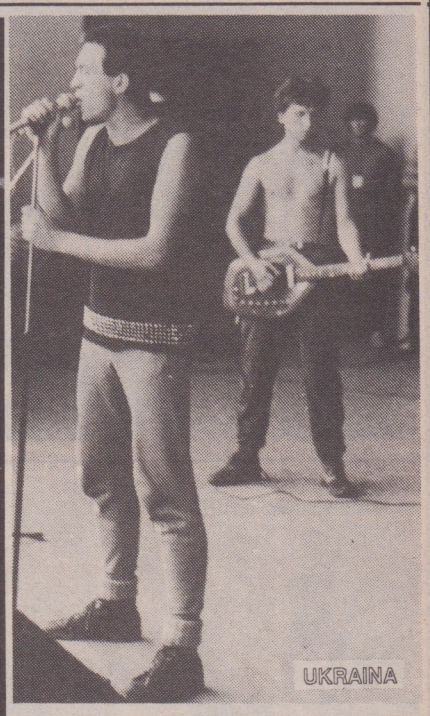
Big stage action

So it turns out that the Polish scene isn't very small after all. But it's a pity that most of the bands haven't the equipment, places to play, etc. But we were able to prove our independence of this bloody control. During STAN ZWEZDY's set, the crowd demanded that reporters on stage be thrown off. The promoter didn't meet this demand immediately, and a boycott began, with the chant of "Goodbye, Goodbye" going up from the crowd. The band stood with the crowd, willing to lose their debut. And then suddenly, victory! The reporters left.

One event I should describe too took place during a performance on the smaller stage. Suddenly some naked guys and a yelling girl appeared on stage, and chaos started. They later said it was planned. But was it for fun? Was it a way to show us as fools or to show punks individualism? Whatever, I'm sure there was a better way, because the press calls us "the idiots in leather jackets". But to rise above mediocrity, we must do more than play the fool. We must put some intellect and work into it. On TV they showed punks fighting with each other, or drunk punks. There was much more thoughtless stupidity than last year's festival. Still, it was a great, great festival, and I hope many punks will understand their mistakes so that next year it will be even better. Perhaps we can have more foreign bands next time too. There were some people from Sweden, Yugoslavia, and Germany, but not as many as we'd like. So keep in mind that all punks are welcome here, and you'll have no problem getting lodged with Polish punks. And bands, we can organize gigs for you too! I've heard that some Swedish bands are preparing to come here. We're waiting for you!!!

Elizabeth Chodorowska/ 43-300 Bielsko-B/ Ul. Sobiesko-B/ Poland

P.S. We have a comp tape with some of the noise from that festival available, as well as the DEZERTER EP, Fala comp LP, and tapes galore! Write us!



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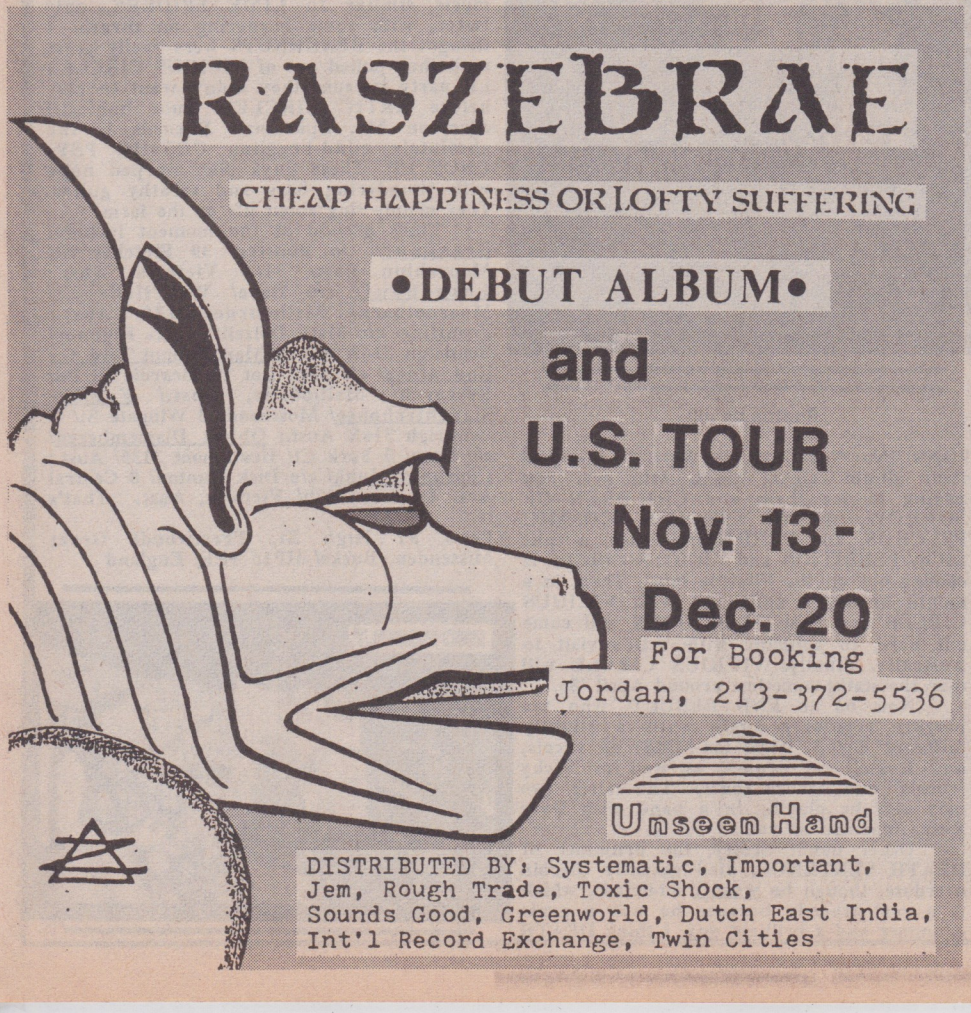

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MELBOURNE-The scene here has been pretty good with some bands appearing and a few venues playing host. More bands are starting to look into doing records, more zines are springing up (especially from younger kids in the suburbs), and a lot more people are getting into it.

Bandwise, a few of the major Melbourne punk bands have split or become inactive: CIVIL DISSIDENT, MURDER MURDER SUICIDE, PERMANENT DAMAGE, and DEPRESSION. Wayne, the guitarist of CIVIL DISSIDENT has apparently left the band to join the Victorian Police Force (shock, horror). Why, I don't know. Tracy had already left to join MURDER ... Dave is going to get a "more melodic" style of band together (no more thrashcore, eh Kalv?) Their brilliant First Blood EP is still in the process of getting released. As usual, the pressing company is taking ages.

MURDER MURDER SUICIDE have split but are supposed to have a double 7" coming out. Nigel, the vocalist, has joined END RESULT. The other members are supposedly getting a more "mainstream" band together. DEPRESSION have lost Spike, the vocalist, to bodybuilding, and have had 3 different drummers since their LP. It seems that Sham, the drummer of local metal band NOTHING SACRED, will drum for them live, as well as on their new 12" Australia, Australia, out by the time you read this. PERMANENT will apparently be reforming with a new drummer.

New bands on the scene include: CHILDREN OF SORROW, who play an abrasive style of thrash without a guitarist. One bass has a fairly clean sound while the other is monsterously distorted. The band includes Ossie, ex-vocalist of REVENGE, and his singing has improved tremendously. Lyrically, they are excellent. ALLIGATOR PARADE are pretty young and have an interesting sound (a thrashier version of the early CURE). They've got quite an obsession with graveyards and coffins. Hopefully, we'll see a new EP from them soon. ARM THE INSANE are a new HC band who I've yet to see, but apparently they're excellent. HUMAN WASTE includes Phil McDougal of Reactor Records. They play fairly simplistic hardcore-styled stuff, though they are a good band. Every member is an announcer on 3PBS (a local alternative radio station with regular punk shows). The KAOTICS are another fairly simplistic thrash band, but are in the process of lineup changes. SUBVERSIVE PIGS are a basic punk band in the EXPLOITED/GBH mould. Lyrically stupid and musically generic, they do have a good guitarist though. Other new bands I've heard of include: G.A.S.H. (an all-woman band), WASTED YOUTH, AARDVAARKS AFTER BIRTH, and FOOT & MOUTH.

One last note before turning this report over to Pete. I, Russell, would like to mention that I do tapes by various bands in Australia, like The TRIBE, THRESHOLD OF PAIN, RENEGADE (black metal), and a couple of comps. Each is about a C-30 and $1.20 postage or 3 IRCs or swaps. Thanks. Russell/ 44 Hawke St/ W Melbourne 3003/ Victoria, Australia.

Right, as Russell has done most of this report, I'm gonna write about VICIOUS CIRCLE and END RESULT. First, V.C. They've been very busy of late, working on new material including a slowish more melodic song in the SOCIAL DISTORTION vein called "Section 42", about mental hospitals. They also do a couple of new cover songs, including the RAMONES "Endless Vacation" and CHAIN REACTION's "No Way Out". On Sept. 14 they had their album release night, with over 500 paying to see them and CHILDREN OF SORROW, ARTIC CIRCLES, COSMIC PSYCHOS, and PERDITION. Also, a split LP by PERDITION and VICIOUS CIRCLE is coming out on the Flipside label. Then, in a month or so, a split 12" with VICIOUS CIRCLE and YOUTH BRIGADE will come out here, to coincide with Y.B.'s visit to Australia. Finally, VICIOUS CIRCLE will tour the states sometime around April '86.

Now on to END RESULT, who are playing regularly again with a slightly different lineup. Nigel (ex-MMS) on vocals, and Russell on drums, as well as Vicky (vocals) and Macca (bass). The latter two may also be playing in a band with Dave Ross, unnamed as yet.

Other news: Scotty, the drummer of DEATH SENTENCE, died recently (heroin overdose, though he wasn't addicted), which is a real tragedy because he was a great drummer and a brilliant guy. I think DEATH SENTENCE plan to continue regardless, as they were just settling in their new bass player, Keith ex-CONDEMNED TO DEATH (yes, that's C2D). SEMINAL RATS are another newish band who play STOOGES/ RAMONES style garage punk, similar to CELIBATE RIFLES (who played Melbourne recently and really shredded!!) Other luminaries to play here recently included the LIME SPIDERS (brilliant), EASTERN DARK, SPECTRES REVENGE, PERDITION (played really well with some great new songs), WHERE'S THE POPE (a thrashy ensemble including the loveable goblin Phil from RIBCAGE WRESTLERS), and DIED PRETTY (utterly disappointing and boring).

RENEGADE are a band in the thrash metal mould who absolutely shred. It's a bit of a shame that the drummer and bass player won't play with punk bands, because the other two are right into the punk scene. They have a few stupid songs, but they also have songs like "Friend or Foe" about the horror of war. Johnny (singer) is getting into vegetarianism, as is another headbanger mate of mine.

Mr. Spaceman Records is a new label in Melbourne catering to 60's punk/warped music with releases including ARTIC CIRCLES double b-side single. They play music similar to LIME SPIDERS, only faster, with some bordering on thrash! I thought the BEACHNUTS were really great until they pulled out of VICIOUS CIRCLE's LP party because they didn't want to play before ARTIC CIRCLES. Poor babies!!! Also on Mr. Spaceman Records is the absolutely mind-boggling COSMIC PSYCHOS EP. These guys play warped noise with thundering bass and scrathy guitar. They mainly sing about life on the farm.

Zines around at the moment include: Breakout/ c/o Rooster/ 39 Fletcher St/ Moorabbin East/ 3165 Victoria, Aust.; Thrashout/ c/o Dave/ Wal Halla Ct/ Mooroolbark/ Melbourne 3138, Aust.; Frontline/ c/o Mark Dalzell/ 31 the Highway/ Bentleigh 3165/ Aust.; Man Cannot Live On Eno Alone/ c/o Joel/ Lot 10, Beardie Pt Rd/ Research/ Melbourne, Aust./ Family Slaughterhouse/ Mosshead/ 3 Wingate St/ E Bentleigh 3165/ Aust.; Object Dismembered/ c/o Dave/ 3 York Ct/ Heathmont 3135/ Aust.; Consumer Junk/ c/o Dick Hunton/ 8 Central Ave/ Ivanhoe 3079/ Victoria, Aust. That's it.

Pete/ 81 High St, Prestwood/ Great Missenden, Bucks/ HP16 9EF, England

Photos by Jill

THE FABULOUS WAILERS

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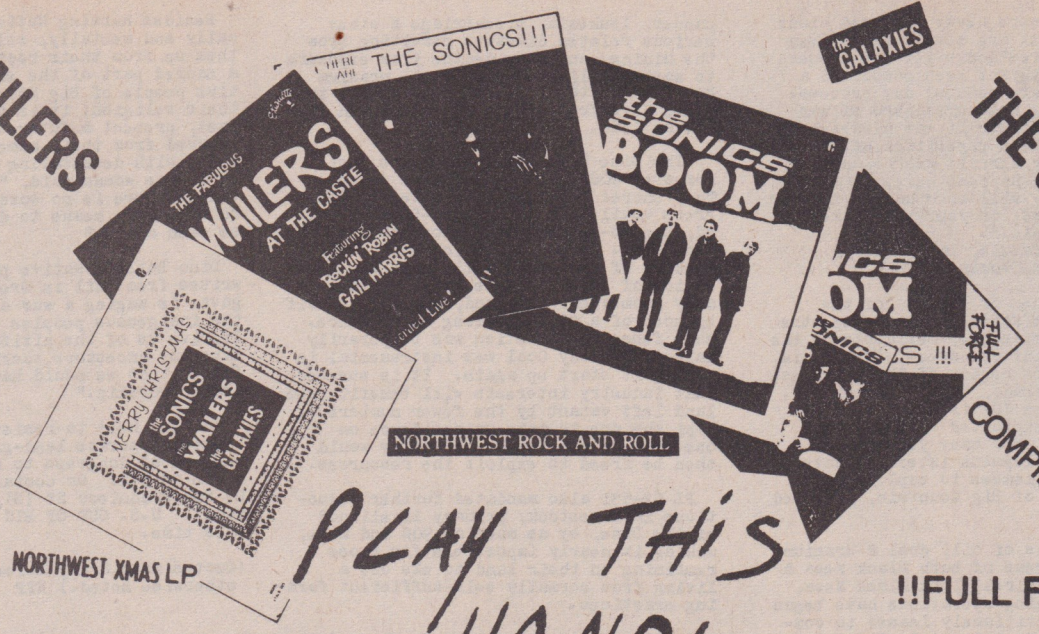

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"The elders were never informed about relocation, they are bewildered...Even assassins of presidents get due process of law. We have not even committed a crime, yet we are refused due process.

"We are being held prisoners of war in our own country. It has always been this way. It is a repetition of history. There are empty corrals and hogans all over.. whatever happens here..is allowed to happen here..will soon happen in your cities and towns, on your very streets. Do not doubt this."

...Irene Yazzie, Dine Elder & medicine woman

The Dine (Dineh or Navajo for the People) elder's words concern a spectre of death to her people, residents of the Navajo-Hopi Joint Use area. Located in the Four Corners region of the southwest U.S. where Colorado, Utah, Arizona & N. Mexico meet, the JUA is in an area all ready heavily exploited by the energy conglomerates. For many years these mining and development interests have been vying for leases to exploit the vast resources of Big Mountain, a sacred place.

"Rich deposits of oil, coal & uranium underlie the areas of both Black Mesa & Big Mountain. Already, on Black Mesa, large scale mining operations have begun on lands surreptitiously leased to companies such as Peabody Coal, Exxon & Kerr McGee. Today, huge, unwieldy waste deposits of mined uranium tailings abound..around Black Mesa. Dangerous radioactive dust blows in the winds & washes with the rains into the streams & rivers. Health risks mount as the waste piles rise, and no solution is in sight." (Crazy Horse Spirit)

Instead of requiring the companies to clean up Four Corners, the government has declared it a "National Sacrifice Area" to be polluted and trashed without consequences. Meanwhile, the toll on Indians' lives rises with increased cancer, leukemia, miscarriage & other serious related diseases resulting from the mining, and many deaths from exposure to waste tailings. 80% of all uranium reserves in the U.S. and 100% of all that mined here from '78 to '83 was taken from Indian land.

"The Dine have lived among the Hopi for over 400 years in relative peace. They shared the land designated by Congress until 1974 when PL 93-531 was passed, the so-called Navajo-Hopi Land Settlement Act". This law, which had the backing of industry, will force the relocation of 10,000 people (mostly Dine) away from their homeland, now cut in half by most of a 300-mile long metal fence. When fence construction was temporarily halted, Peabody Coal was instrumental in seeing it start up again. It is suspected that industry interests will benefit from land left vacant by the fewer numbers of Hopi who are to take up residence on one side of the fence. Industry would then be freed to exploit the resources.

PL 93-531 also mandated further reductions in livestock, primary livelihood of the Dine, by as much as 90% and more, making it nearly impossible for those remaining on their land to eke out a living from normally self-sufficient farming practices.

Construction on the last 5 miles of the fence has been halted by many residents as they refuse to relocate and organize amongst themselves to resist the whole plan. July, 1986, is the govt.'s deadline for removal of all relocatees.

"Those families who have already left, enticed by promises of a home & job, have fared terribly in their alien surroundings...Over 60% of relocatees thus far have lost their homes shortly after relocating." Evidence gathered by the Big Mountain Legal Defense/Offense Committee suggests collusion between govt. agencies & involved real estate agents & loan companies.

Besides hurting Native people economically and mentally, relocation is tearing them up from their roots and desecrating a sacred part of the earth. "For the Native people of Big Mountain, the land is their religion; it is their life, their past, present & future. To be forcibly removed from their homes is a traumatic event with devastating consequences." As a Dine woman said, "In our traditional tongue there is no word for relocation. To move away means to disappear & never be seen again."

Dino Butler, Native prisoner of war, writes from jail in Oregon, "the U.S. govt. is waging a war of genocide against the indigenous peoples of this land to deprive us of the pitiful, small land base our ancestors sacrificed so much for so that we could have a place to live and to worship."

You can help to resist this govt.-backed corporate land-grab by writing members of Congress to urge the repeal of PL 93-531. Or contact BMLDOC, 134 N. San Francisco St (B), Flagstaff, AZ, 86001. U.S. OUT OF BIG MOUNTAIN! Justice this time.

(Quotes from Crazy Horse Spirit unless otherwise noted.) RTP

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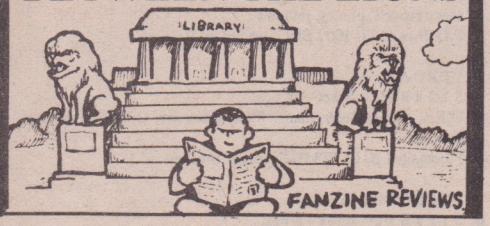

Well it's about time.....a fanzine listing in MRR. Before your eyes is the first installment of "Between The Lions " which I will be compiling each issue. First, a little explanation of the process.....I wanted to avoid the personal review cliche and instead list the information necessary for a complete description of each fanzine; simple and effective. Each listing will contain the title, issue number, price, size, printing process (offset indicates book stock paper), number of pages, contents and address.

When ordering fanzines, DON'T forget to include the correct amount of postage. If not indicated, either send stamps or money according to size (for foreign zines, it's best to include IRC's). As for being included on the list, all you have to do is send a copy of your zine, but please make the price and mailing address clear. In return, we will send you a copy of MRR in which the review appears. I encourage all of you with zines to mail in copies, whether a one-pager or seventy-two pages. Communication and exposure are essential. Keep the fanzine faith! - Martin

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PO Box 5811 Stn. A / Toronto Ont / Canada M5W 1P2

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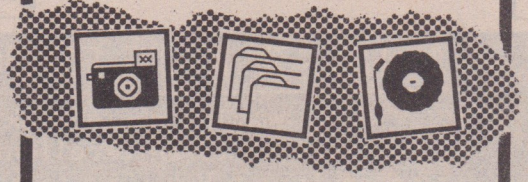

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Mario Mihalic, Hellberg, CH-8226 Ottikon Switzerland

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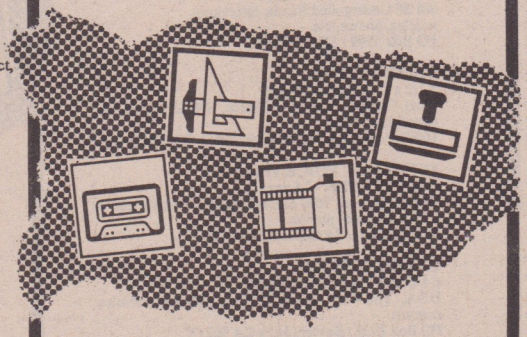

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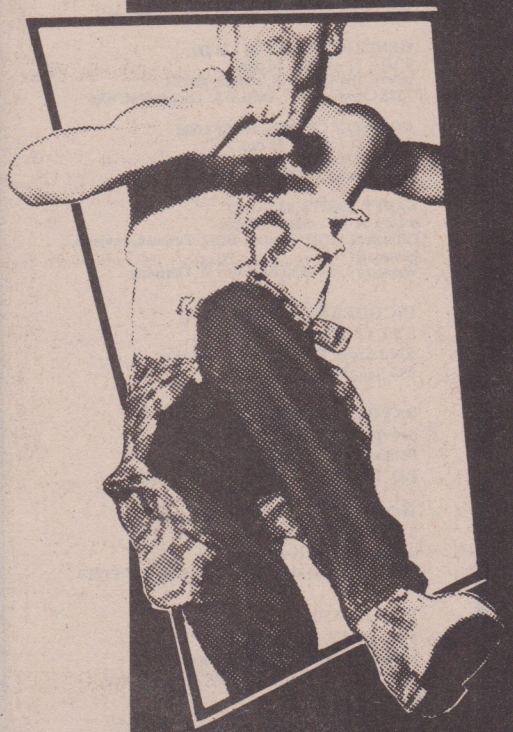

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(RS) Ruth Schwartz
(SS) Steve Spinali
(MS) Martin Sprouse
(TY) Tim Yohannan

Send MRR your record or tape for review. If possible, send 2 copies of records (one for review, one for radio airplay). With tapes, only one copy is necessary, but it must be a "for sale" tape to be reviewed. The address is: Maximum Rock'n'Roll
P.O. Box 288
Berkeley, CA 94701

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ABSENCE OF MALICE - "Awakening" EP

There's good, solid thrash on this six-tracker, but ABSENCE OF MALICE add nothing particularly original or inventive to the proceedings. You know what to expect: fast tempos, atonal guitar riffing, occasional lead breaks (and some good lyrics expressing youth alcination). Okay. (SS)
(Attentater Records, P. O. Box 4511, Richmond, VA 23220)

AGROPHOBIC ARRAY - "We're Not Part of Society" cassette

While this is a garage recording, its sheer enthusiastic short bursts of thrash noise and accompanying song explanations are very enjoyable. Well done, however naive it comes across. (TY)
($3 to Pete Suba, 78 Liberty St, Manchester, NH 03104)

ANGST - "Lite Life" LP

ANGST aim for a "roots pop" approach, incorporating elements of punk, country, blues, and power-pop into a clutch of highly accessible ditties. Some songs are slow, but this band's forte is in faster, intricately arranged tunes like "It's All A Lie" and "Butler Grace," which demonstrate a subdued, yet punky energy. Fans of the NEATS and EMBARRASSMENT should enjoy this. (SS)
(SST, P. O. Box 1, Lawndale, CA 90260)

ASH TRADITION - "Punks Just Wanta Have Fun!" cassette

Sounds like a somewhat more rockish DKs. Jello-like vocals and satirical lyrics are combined with tight, though a bit metalish instrumentation. Good sound quality. (TY)
(2111 Pomona Ave., Costa Mesa, CA 92627)

JAMES BAKER EXPERIENCE - "I Can't Contol Myself/ Born to be Punched"

While the A-side is a creditable (though uninventive) cover of the TROGGS classic, the flip is a pretty good send-up of DOLLS/HEARTBREAKERS material. Enjoyable, but not good. (TY)
(Red Eye Records, Box 211, Sydney, 2001, AUSTRALIA)

BRAVE NEW WORLD - "Initiation" 12"

The six songs on this EP represent a solid try at edgy, riff-laden post-punk with both tension and energy. BRAVE NEW WORLD do sacrifice catchiness for atmosphere, but those who enjoyed the instrumental sharpness of earlier SIOUXSIE material may find passing interest in this effort. (SS)
(422 E. Olive #C, Pomona, CA 91766)

BIG STICK - "Hell on Earth/Drag Racing"

Experimental music set to a beat. Abrasive, twisted, and fully psyched-out with a mean edge and guitar. I like this stuff. (TY)
(Recess Records, 26-10 18th St., Astoria, NY 11102)

BLACK FLAG - "The Process of Weeding Out" LP

Nothing more than a typical painful BLACK FLAG jam session that should be on a Woolworth's cassette rather than vinyl, and yes, it has a Raymond Pettibone cover. (MS)
(SST, P.O. Box 1, Lawndale, CA 90260)

BUTTHOLE SURFERS - "Cream Corn from the Socket of Davis" 12"

BEEFHEART-baked Texas transplants run amok on four longish tunes, creating musical mayhem, making friends and enemies all over the place, and I gotta wonder if their heads will stay on or not. (TY)
(Touch and Go Records, P.O. Box 433, Dearborn, MI 48121)

DOGGY STYLE - "Side by Side" LP

This goofy SoCal band presents twelve rockin' tunes, four previously released and eight brand new ones, which prove the strength that this band has to communicate a message, have lots of fun, and get away with being as goofy as possible. Music ranges from speed thrash to funk to bomping rock'n'roll, and the songs for the most part have catchy riffs and singalongs that stick in your head. (MS)
(Flipside Records, P.O. Box 363, Whittier, CA 90608)

8TH ROUTE ARMY - "No Leaders/Daily Beat"

While the B-side is decent punk, the top-side is one classy, classic '77 punk style tune, full of great hooks, choruses, and good lyrics as well as power. Quite a pleasant surprise. Recommended. (TY)
(Box 923, Northampton, MA 01060)

FAITH NO MORE - "We Care Alot" LP

Take the necessary ingredients to produce hard-hitting raps in the vein of RUN DMC, add slow, flowing keyboards and you will have a good idea of what this band has struck upon. The title track is by far the standout, and I see no reason why the remaining tunes wouldn't become popular with alot of the underground dance clubs. (MS)
(Mordam Records, P. O. Box 988, San Francisco, CA 94101)

FINAL CONFLICT - cassette

Aaaarrgggh! Raging madness strikes with this ferocious demo. New hot young band from the L.A. area who scorch out the speed and extreme rawness in the vein of ICONOCLAST and early FINAL WARNING. Intense lyrics with a boisterous shouter, backed by thrashing metallic grinds melting into overdrive. This grabs for the blast. (Pus)
($3 to P. O. Box 2334-1834, Cypress, CA 90630)

HARD-ONS - "Surfin' on My Face" EP

Drawing influences from '60's punk, early Aussie punk, and early proto-punk (DMZ, RAMONES), this band manages to rock out pretty good. They have a slightly more up-to-date sound than many "neo" bands, but lyrically they're still in the past. (TY)
(Vi-Nil Records, AUSTRALIA)

HICKOIDS - "We're in It for the Corn" LP

Living up to their true potential, the HICKOIDS blaze a true path between the mud-caked rodeo music of the south and the craziness of cousins marrying. There's a true strangeness here that rivals the best of early MEAT PUPPETS, and like the MP's, they can smoke on their instruments. Besides, how many bands really look good with cowshit on their boots? (Dog)
(Matako Mazuri, P. O. Box 4084, Austin, TX 78765)

HONEYMOON KILLERS - "Love American Style" LP

Gritty post-punk, not altogether unlike the WOUNDZ, but here with a more well-established sense of mania, both musically and vocally. But there are no stand-out songs, nothing I particularly remember as I write this review, so I guess I didn't like it. (SS)
(P. O. Box 20898, New York, NY 10009)

KNUCKLEHEAD - "One" LP

Distorted guitar supplies the background rhythms to a hearty bunch of medium-paced melodic thrashers. In some ways, it reminds me of a new version of late-'70's English punk played extremely raw, minus the poppy riffs and choruses. Songs do start slipping into the "sounding the same" syndrome but overall, a good effort. (MS)
(Speed of Sound, P. O. Box 16117, Philadelphia, PA 19114)

KILLDOZER - "Snake Boy" LP

The American BIRTHDAY PARTY, like it or not. (TY)
(Touch and Go, P. O. Box 433, Dearborn, MI 48121)

LAZY COWGIRLS - LP

I was prepared not to like this, based on the "corporate" feel to this so-called indie record. But the music speaks for itself. If you're into that early punk sound, heavy on pop, then you'll like this. It's got a RAMONES-ish approach, though a bit more melodic musically and smoother vocally. Killer rave version of the ELEVATORS' "You're Gonna Miss Me," not unlike DMZ here. (TY)
(Restless, Enigma, P. O. 2898, Torrance, CA 90509)

LIFE AFTER DEATH - "Worse than You/Like a Soldier"

Cool band from North Carolina, and they're gonna be on an English comp of SYD BARRETT cover bands. Trouble is that their maniacal wild sound gets pushed back on this release in favor of a more droning, DREAM SYNDICATE feel. But the sound is still cool and they sound like a real contender. (Dog)
(3rd Lock Records, 5616 Mallard Dr., Charlotte, NC 28212)

LYRES - 12"

A 3-song job that's just okay, lacking any real wallop or magic. LYRES supply minimal rockin' '60's pop, and in the past have come up with real gems. None here, though; maybe they "gave it up now." (TY)
(Ace of Hearts, P. O. Box 579, Kenmore Sta., Boston, MA 02215)

MAD DADDYS - "Music for Men" 12"

Total CRAMPS ripoff here, but these guys (from lyrics to cover art) are really into their "macho" BS. (Interestingly, this record is marketed by Jem Records, who apply the same mentality toward indie labels there days.) Fun music, lame men. (TY)
(PVC Records)

99 CENTS - cassette

A stinging instrumental attack provides the distinction to this brisk tape of thrashy tunes. While this band definitely need work in the area of writing distinctive HC, they seem best at the quasi-NEOS approach of songs like "Scared Single." Maybe this is a good direction for this abrasive outfit. (SS)
($4 to Gravelvoice, P. O. Box 2271, Bloomington, IN 47402)

NOISE FOR THE NEEDY - "First Cuts" 12" EP

A nifty garage pop record that reveals more than a little imagination and excellent lyrics. Most of it is subdued and perhaps even subtle -- check out the irresistible riff/bass run in "Just a Game" -- but a song like "What Was the Point" shows that they can rock out more if the urge strikes them. "An End" is pretty disposable, yet this band has something. (JB)
(Aytab, 364 Northwestern Ave., Altemonte Springs, FL 32714)

NRK - live cassette

Eleven songs recorded live at the band's last show in August '84. Reminds me a bit of SHATTERED FAITH and other early L.A. punk bands. An occasional spaz-out input of speed thrash, but quickly fades into average, raw, and melodic songs. Lacking that extra kick of originality. Good production. (MS)
(1027 N. 8th St., Milwaukee, WI 53223)

OTTO'S CHEMICAL LOUNGE - "Spillover" LP

Sadly, there's talk about this psycho-delic garage band breaking up. If that's so, at least they've left behind a killer 7" and a nice, full-bodied album of frenzied HENDRIX riffing, bluesy vocals and staunch, tight rhythms. Not as crazy as their single, but still worthy. (Dog)
(Homestead Records, P. O.Box 570, Rockville Centre, NY 11571)

PAGANS - "Street Where Nobody Lives/What's this Shit Calle Love?"

Can't beat it -- this classic single has been reissued in limited supplies and should not be passed up. Raw, awesome raging punk rock from Cleveland '77. (TY)
(Treebouse Records, P. O. Box 80037, Minneapolis, MN 55408)

PAINKILLERS - "17 Cuts of Pain" cassette

Highly politicized and non-cliche lyrics are driven home by slightly funk-tinged punk. Their sound reminds me a bit of the PROLETARIAT with less melody and more of continuous medium-fast paced rhythm (driving bass really stands out). Committed, and a band to watch for. (TY)
($3.50 to Brendan Findlay, 123 Palmer Ave., Scenmore, NY 14217)

PHANTOM TOLLBOOTH - "Toilet Humours" cassette

Six new songs by what should be considered the MINUTEMEN of New York. Definitely influenced but well-meaning and some good songs, too. Includes a couple instrumentals that also hold their own. Worthwhile. (RS)
(149 Grace St., Plainview, NY 11803)

POISON 13 - "First You Dream" 12"

While I could've used a full album of this steamy mess, I can settle for seven songs of great Texas thrash guitar music. We're talking nasty business trash with songs about strange movies, dying young with a smile on your face and other general bits of inanity. Great bluesy creepiness on "Parchman Farm." I say check it out. Four stars. (Dog)
(Wrestler Records, 6520 Selma,, Box 443, Los Angeles, CA 90028)

REACTIONS - "Tomorrow's TIme Today/Blue Beyond"

From the opening jangle of "Tomorrow's..." guitars, it's clear that this trio has been influenced by the BYRDS. Both songs here have sad, melodic vocals and real cool double-tracked psychedelic guitar, and I like them a lot. These guys might get wimpy in a 24-track studio, but the garage production on this 45 provides an appealingly rough edge. (JB)
(St. Valentine, P. O. Box 79116, Cleveland, OH 44107)

SAVAGE AMUSED - "Mind Cure 1985" cassette

Very, very good lyrics set to a fast-paced thrash with guitar leads. The band's really tight, but I found the soloing a bit detracting from their overall impact, which was very favorable. Power and intelligence. (TY)
(P. O. Box 19020, Pittsburgh, PA 15273)

SILVER CHALICE - "Evil Birds" LP

Here you have Don Bolles of 45 GRAVE, VOX POP, etc. and GEZA X in their new band. SILVER CHALICE put out at least one single in the early days of L.A. punk, but I don't think these are the same members. Anyway, pretty bland punk *ROCK* with a little sensitive ballad or two thrown in for ballast. Even the normally cool GEXA production can't save this one... (Dog)
(XES Records, P. O. Box 2521, Hollywood, CA 90028)

SOUTHERN CULTURE ON THE SKIDS -"First Album"LP

Rockabilly trappings blend with an off-beat raunchiness on SCOTS's debut LP, which shows promise despite its inconsistency. A few klunkers, but bursts like "Bop Bop Bop" and "Atom Age Truckers" show the band's rockin' roots to good advantage. The instrumentals here are especially appealing. (SS)
(SCOTS, Lloyd St. Studios, P. O. Box 745, Corrboro, NC 27510)

TEN FOOT FACES - "Don't Want Love" EP

Here's a real nice, hard-driving L.A. garage band with just enough tinge of psychedelic, surf, and twangy guitar mixed in with some beer-breath vocals to make this the one to beat. Bet they melt the stage when they play live. (Dog)
(Independent Project Records, 544 Mateo St., Los Angeles, CA 90013)

TURBINES - "Last Dance Before the Highway" LP

Seems like the TURBINES are a one-way proposition; either you love 'em or hate 'em. Myself, I could listen to their twangy, garbage-can guitar tunes over and over. Kind of like if you drained the sleaze off the CRAMPS. (Dog)
(Big TIme Records, 6410 Santa Monica Blvd., Los Angeles, CA 90038)

UNITY - "You Are One" EP

Seven intense, gutsy thrash tunes all with a clever uniqueness and strength. Sing-a-longs and shouting vocals seem only to add to the power. The lyrics are on the serious "positive" side and stress this message with great sincerity and emotion. I can only hope that these feelings carry true in person. Worth looking into. (MS)
(Wishing Well Records, 23781 Pesaro, Laguna Hills, CA 92653)

VOA - "Voice of Authority"/BUTT ACNE - "Butt-Core" cassette

VOA kick out 17 songs that at times come off as simplistic and, in certain degrees, immature -- musically. But you cannot ignore the promise of this band, as they expand into different influences, resulting in several catchy tunes. BUTT ACNE on the other hand are yet another noise-joke band and nothing else needs be said. (MS)
($3 to P&S Productions, 403 Greenbriar Rd., Easterville, IL 62918)

VARIOUS ARTISTS - "Illusions of Beauty" cassette

A compilation put together by the people at Bullsheet fanzine, which features 12 bands from around the U.S. Again, the material coming from previously released demo tapes, etc., also a great sampler of up-and-coming bands. Some of the standouts include V.O.A., VERBAL ASSAULT, KNOCKABOUTS, and NO RESPONSE. Booklet included. (MS)
(No Label Product, 2074 Jackson Ave., Memphis, TN 38112)

VARIOUS ARTISTS - "Just An American Band" cassette

This comp has something for everyone: thrash, metal, underground pop are all here. Nineteen bands from across the U.S. (hence the title), each kicking out several songs ranging on production and influences. (MS)
($4.50 to P. O. Box 6037, Winston-Salem, NC 27108)

VARIOUS ARTISTS - "Moose Nuggets" cassette

This Alaskan comp presents some pretty good bands (SKATE DEATH, CLYNG-ONS) and some others (PSYCHEDELIC SKELETONS, BUTT CLITS, LOGAN), but the sound quality of those live recordings is pretty hurting, making this non-mandatory. (TY)
($6 to Paul Arnold, 8341 Sue St, Anchorage AK 99502)

VARIOUS ARTISTS - "99th Floor" flexi EP

A hot neo-'60's flexi that accompanies issue #7 of 99th Floor fanzine. Side A is a total '60's punk killer with songs by the BROOD and the BOYS FROM NOWHERE (who cover the Jeff Connaly tune of the same name). The flip is definitely not up to that standard, but the TELL-TALE HEARTS' number is vastly better than their previous vinyl offerings; the PODZ' live cut is raunchy but poorly recorded. (JB)
(Ron Rimstite, 145 Marks Place, North Bergen, NJ 07047)

VARIOUS ARTISTS - "War Between the States" cassette

A great sampler of some of the state's "up and coming" or "already there" bands. Forty bands produce countless numbers of songs and touch on several different musical influences. Two 90-minute cassettes, one with bands originating from the northern states, and one with bands from down south. Overall, a really good package. Booklet included. (MS)
($6 to Wally & the Beaver, P. O. Box 39275, North Sta., Charleston, SC 29407)

VARIOUS ARTISTS - "WIld Riders of Boards" LP

Die-cut cover in ths shape of a skateboard, featuring some classic speedcore renditions with 90% all new tracks by: C.O.C., SEPTIC DEATH, ACCUSED, CHRIST ON PARADE, BEYOND POSSESSION, GANG GREEN, SLAM, BONELESS ONES, and NO RULES. Will attract a wide audience with this over-abundant sampler. (Pus)
(Thrasher Records, P. O. Box 884570, San Francisco, CA 94188)

WALLMEN - "Eel Vibes from the Voodoo Kitten" cassette

While largely "out there" experimental music (there is actually a lot of music here), they at times produce some pretty gripping stuff in a psychedelic MOTHERS-type of way. For the adventurous. (TY)
($3 to 7711 Lisa Lane, N. Syracuse, NY 13212)

WHAT NOW - "Small Record with 4 Songs" EP

Surprisingly hard-edged pop punk (at least on three of the tunes). While the pop elements are pronounced, the driving beat and Lou Giordano production really rocks it out while maintaining the subtleties. (TY)
(Incas, 817 Chapel St., New Haven, CT 06510)

YARD TRAUMA - "Must've Been Something I Took Last Night" LP

Their second LP shows growth and diversity as well as a bit of taming. This type of '60's-influenced psych kicks ass anyway, but since 90% of these songs are originals, YARD TRAUMA have managed to scan the decades and prove timeless and talented. Not as rowdy on this record as live, but not to be missed either way. (RS)
(Dionysius Records, P. O. Box 1975, Burbank, CA 91507)

WORLD WORLD WORLD WORLD WORLD WORLD WORLD WORLD WORLD

ASTA KASK - "Med is i Magen" 12" EP

Yet another outstanding release from this Swedish band. With their tight musicianship, super instrumental hooks, rough lead vocals, and uptempo singalong choruses, they remind me of classic punk outfits from the late '70's like STIFF LITTLE FINGERS. ASTA KASK wouldn't know how to write a bad song, so don't ignore this 12". (JB)
(Rosa Honung, c/o Jan Dahlbom, Rodabergsgatan 7, 11333 Stockholm, SWEDEN)

BEDBOYS- "L'Indifferenza Uccide" EP

A politically conscious band which breaks new ground for Italian HC. The music is reminiscent of early CRASS and at times ANTI-SECT comes to mind. Accompanying the music is a fold-out cover covered from top to bottom with lyrics and editorials. Powerful, intelligent, graphic, and thought-provoking. (MS)
(Casella, Postale 203, 101 Torino Cento, ITALY)

COBRA - "Stand the Pressure" LP

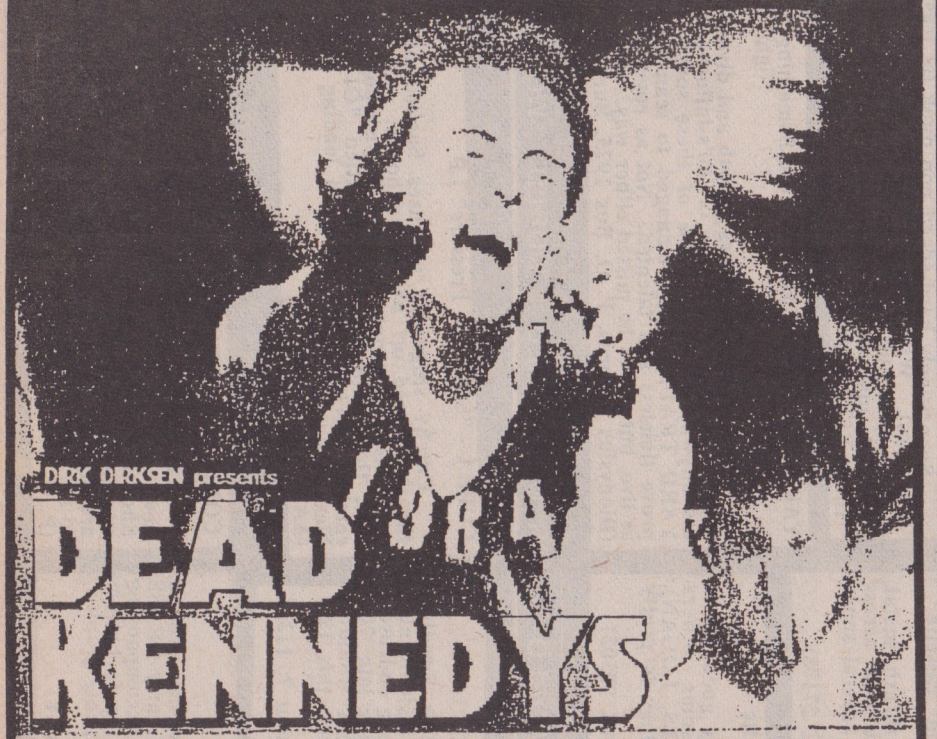
Catchy singalong choruses backed by clean simple thrash, topped off by clever hooks. At times, close in comparison to certain types of English pop-oriented Oi. In fact, this band has a song titled "Oi Tonight." Not earth-shattering, but still worth looking into. Enjoyable. Flexi included. (MS)
(AA Records, JAPAN)

CONFLICT - "The Battle Continues" 45

One of England's most powerful bands release two new songs very much in the true CONFLICT tradition. Shouting, loud guitars, and pounding...all backed by excellent production. My only complaint is that no lyrics are included; from a band that in the past has had so much to say, this is something of a let-down. (MS)
(P. O. Box 448 Eltham, London SE9, ENGLAND)

"MTV GET OFF THE AIR"

JELLO BIAFRA



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CRAZY KING - "A Fairy Tale" LP

Totally garage, incompetent, and possibly charming (?). Let's just say this could only appeal to fans of the old ESP label, those who can find "good" junk in dumpsters. (TY)
(Wasted Vinyl, D-6293 Lohnberg, Obertorstr. 6, W. GERMANY)

DISRUPTERS - "Alive in the Electric Chair" 12"

While the DISRUPTERS' brand of mid-fast tempo punk is not very original or very accomplished, there's a charm and belief that comes across to make the listening experience not be a waste of time. Good production helps, too. (TY)
(Radical Change, 3 Swan Lane, Norwich, ENGLAND)

DISTEMPER - "Up Against the Wall" cassette

Interesting. At times, this band's sound doesn't quite seem to gel, but then within their simplicity lies a vast amount of musical innovation and complexity. Combine this with extremely intelligent political lyrics, and a desire to take chances while keeping an edge, and you've got the beginnings of something. Watch for growth here. (TY)
(33 Finneston St., Greenock, SCOTLAND PA1 52LB)

DURSTIGE MANN - "In Winter Whisky/Vollmondnacht"

Erik Hysteric and his drinking buddies return with yet two more garage singalong tunes. Characteristic traits are thumping drums, fuzz guitars, raunch production, and lots of choruses. Fun. (TY)
(Wasted Vinyl, D-6293 Lohnberg, Oberstr. 6, W. GERMANY)

END RESULT - "Rambo Church" cassette

Male and female vocals combine with some hard-driving punk/thrash and intense political lyrics. Besides their varied originals, there are a few covers (CRASS, BEATLES, DICKS, etc.) on this live recording. Sound quality is decent, and energy is high. Good. (TY)
($2.50 to 44 Hawke St., W. Melbourne, Victoria 3003, AUSTRALIA)

EX - "Pokkeherrie" LP

They've done it again. A fascinating LP chock full of goodies: poster, book, and militancy. While they maintain melody, dissonance, moodiness, and a hard edge, they continue to grow and encompass many styles. Before, they've reminded me of CRASS; now, I'm hearing elements of the FALL and SONIC YOUTH, but hell, the EX have been playing as long if not longer. Their integrity is rock hard and dependable. Godhead! (RS)
(Rablor, Galgenstraat 4a, 1013LT Amsterdam, NETHERLAND)

EYES ON YOUR - "There is a Happy Land" cassette

A five song release that strikes a unique combination of metal/thrash instrumentation with BUZZCOCKS-like poppish vocals and intelligent lyrics. Watch for more. (TY)
($3 to Davd Skeen, 5 Cottams Close, Southwell, Notts, NE25 0TY, ENGLAND)

FALL - "The Nation's Saving Grace" LP

As with most extremely prolific bands, the FALL hit and miss with most of their compositions. This is basic, middling FALL, with the repetitious arrangements and obscure, taunting vocals afficianados of the outfit have come to expect. About every other song is pretty good, and nearly everything is very, very predictable. (SS)
(Beggars Banquet, ENGLAND)

FIVE YEAR MISSION - "UFO/Seeds of Doom"

While these two songs at times seem to lack cohesiveness, there is an infectious quality that makes up for it. Make no mistake -- these are basically medium-tempo, older-style punk with a real garage feel and not "pro"-type HC at all, but the tunes and singing stick with you. (TY)
(Positive Youth Records, P. O. Box 8809, Symonds St., Auckland, NEW ZEALAND)

IN OR OUT - cassette

Really bass-heavy political mid-tempo punk. Good and raw, with intelligence and anger, this band has got lots of potential. Classic line on their lyric sheet: "Eat shit -- 50,000,000 flies can't be wrong." (TY)
($2 to Grave Farm, Exhall, near Alcester, Warwickwhire, ENGLAND)

JESUS AND MARYCHAIN - "Just Like Honey" 12"

With the signing of JMC to a major comes a predictably toned-down sound. While the title song is cool in its pop way (they've discovered Phil Spector?), and "Head" is a fairly noisy tidbit, "Cracked" is way too tuneless and dirgelike, and the second version of the title track is way wimpy. There's still some edge here, but it's fading fast. (TY)
(Blanco y Negro/WEA, ENGLAND)

LACK OF KNOWLEDGE - "Sirens are Back" LP

The emphasis on clever arranging reminded me of late MAGAZINE, but the musical adeptness isn't nearly as strong on this debut LP. In fact, the songwriting is largely monochromatic and uninteresting, despite a good feeling for the personal/political lyrics. Maybe next time. (SS)
(Corpus Christi, P. O. Box 279, London N2, ENGLAND)

LAUGHIN' NOSE - "Never Trust A Woman" EP

The Japanese version of the TOY DOLLS? This band puts forth four long, repetitious pop-punk fun songs. Almost too cute and too fun, the songs just seem to go on forever and really lack that extra punch. The exception is "No More War" -- which is harsher and stronger (and also the only serious song here). (MS)
(AA Records, JAPAN)

LEGENDARY GOLDEN VAMPIRES - "Gone for Good/ "Train Kept a Rollin'"

The second round from this band (and simultaneously a new one from NIRVANA DEVILS...same personnel?) showcases a great pop/'60's punk song on the A-side, that maintains its edge, and a nastier but still poppy cover of JOHNNY BURNETTE's classic, sort of a la FUZZTONES. Good listening. (TY)
(Exile, Lintruperstr. 39, 1 Berlin 49, W. GERMANY)

NO-ONES - 8" flexi

Decent but not overpowering pop-punk. Easily catchy pop tunes (almost too AM) are caught with okay power and production, and at times almost a post-punk feel. (TY)
(Record Store Flat, 1-34 Kanda-Jinbo-Cho, Chiyoda-Ku, Tokyo 101, JAPAN)

NUCLEAR COWBOY - LP

Hard-driving punk and post-punk that's really simple, basic, yet there's something pretty unique in their approach. Reminds me a bit of early RICHARD HELL & THE VOIDOIDS for the same reasons. Cool. (TY)
(Alchemy Records, JAPAN)

OLD MEN - "Sack" EP

Biafra meets Beefheart meets Buttholes. In other words, Basic Blues meets Bonkerbilly. (TY)
(Black Lagoon Records, ENGLAND)

ONLY ALTERNATIVE - "As Fate Would Have It" LP

Hailing from Alaska, yet released on an English label, this band sounds more like it comes from Ireland circa '77. The music is pop-punk in the Good Vibrations label tradition, with a tinge more of a '50's rock'n'roll influence. I guess the singer is what bugs me, as he really tries to sing instead of shout it out. Best song: "The Punks are Divided, Jimmy." (TY)
(Midnight Music, ENGLAND)

PROCES/STENGTE DORER - split EP

Both bands on this EP share an abrasive thrash style, and both are very good. PROCES show an adeptness at a gripping, dissonant approach, although their songwriting is basic, while STENGTE DORER boast remarkable energy and superb arranging, much like SVART FRAMTID. Hot. Buy it. (SS)
(X-Port Plater, Mondale G.T., 0190 Oslo, NORWAY)

REJECTED - "First Offence" EP

The term "generic" comes to mind on this one. Mid- to fast-paced hardcore from this Aussie outfit, but the songs are too repetitious (both lyrically and musically) and the guitar sound altogether too thin to sustain much power. "Copper," of the five tracks, has a nice riff to recommend it; otherwise, I was unaffected. (SS)
(EMI Custom, AUSTRALIA)

REAL - "Line" 8"

Very aggressive post punk that's set to a usually straight ahead rhythm. Although a little repetitious, the sheer drive of the beat kept my interest throughout the noise. (TY)
(No address, JAPAN)

STAR CLUB - "Punk! Punk! Punk!" LP

STAR CLUB's third album is clearly their best yet, boasting rowdy, up-beat '77 punk not unlike the PROFESSIONALS, but consistently rawer and more powerful. This band cherishes their early punk roots, and numbers like "Radical Real Rock" and "Urban Guerrilla" demonstrate their complete assurance with the genre. An excellent LP. (SS)
(Japan Records, JAPAN)

STATE CHILDREN - "Bomb Shelter for Moneymaking" flexi

Buzzsaw hardcore meets industrial primitivism. Nasty-ass noise background with hard but simplistic punk with especially gnarly vocals all add up to a unique and enjoyable release. (TY)
(Record Store Flat, JAPAN)

SQUIRT - "Men and their Masters" LP

This gang from Switzerland have done a damn good job at fooling me with their neat 1980-82 Los Angeles punk sound. All the songs are sung in English and, believe it or not, there's a bit of bands like DEAD BOYS, DETOX, BIG BOYS, and early TSOL. Really cool. (Dog)
(Weird System, Lange Reihe 101, 2000 Hamburg 1, W. GERMANY)

NICK TOCZEK'S ULTERIOR MOTIVES - "The Tape" cassette

Highly political prose and poetry make this offering a pleasant surprise. No music here, just committed, clever, and anarchic words infused with a punk idealism. A breath of fresh air. Buy it. (SS)
(Bluurg Tapes, 2 Victoria Terrace, Melksham, Wilts, ENGLAND)

NIRVANA DEVILS - "Secret Agent Girl/May I"

Two catchy, finger-snapping ditties make this single a worthy investment for those who might like an amalgam of textured '60's pop and late-'70's power pop. The slightly off-tune and off-time female vocals somehow adds to the effect as it did for the MO-DETTES long ago. Recommended. (SS)
(Exile Records, Lintrauperstr. 39, 1 Berlin 49, W. GERMANY)

TROJNE - "Skit" EP

A rockish energy mixes winningly with thrashy song structures on this five-tracker. The song quality is about on par with their varied debut EP, but here exhibits much more consistent power, especially on the steamroller, "1984." A solid record, worthy of your attention. (SS)
(Jan Dahlbom, Rodabergsgatan 7, 113 33 Stockholm, SWEDEN)

VARIOUS ARTISTS - "Alles Stirbt" cassette

An ambitious all-European sampler, with German bands predominating. The tape comes with a booklet, wherein all the lyrics are translated into English for international consumption. Bands include KGB, KINA, WUT, ANTI-HEROES, ASOCIAL, SECOND AUSCHWITZ, HOSTAGES OF AYATOLLAH, SCREAMING DEAD, and more. (TY)
($3 to Martin Pick, Langobardenstr. 6, 5600 Wuppertal 2, W. GERMANY)

VARIATION - "So Why Don't You Just Fuck Off?" cassette

This tape contain about 87 million five to thirty-second thrash raves, kind of like early NEOS. Nothing new, but a garage orgy. (TY)
(c/o Uproar Distribution, Peter Ahlquist, Floravagen 20c, 77300 Fagersta, SWEDEN)

VARIOUS ARTISTS - "Babylon: Bleibt Fahren" LP

A great live comp with so much energy and solid attacks. Featuring speedy stuff from LARM, PANDEMONIUM, WRETCHED, NEUROOT, BOSKOPS, and aggression from the likes of MDC, BGK, AMEBIX, VARUKERS, and much more. Lots of tunes, nicely recorded, comes with a thick book and is cheaply priced. (Pus)
(Guus, Spreeuwstr. 27, 7102 He. Winterswyk, HOLLAND)

VARIOUS ARTISTS - "Dosao Je Kraj" cassette

Twelve Yugoslavian HC outfits prove their stuff on this compilation. All ranges of speed and extremely raw production, with manic thrash (Yugoslav style) add to the character of this tape, although I do feel only international HC fans will really enjoy it. (MS)
($2 to No Profit Tapes, c/o G. Gbradovic, Strahinka Bana, 43 1000, Beograd, YUGOSLAVIA)

VARIOUS ARTISTS - "Fa Framtida Tilbake" cassette

Another hot comp from Humbug, this one features mostly European bands from Germany, Poland, Norway, Sweden, France, etc., as well as a few from the Americas and Down Under. Hot sound quality as well. (TY)
($3 to Humbug, Box 86, 5720 Palmafossen, NORWAY)

VARIOUS ARTISTS - "The Final Solution" cassette

Yet another concept compilation. This time the concept is "baldness"! This one features Skin/Oi bands form around the world. The majority of the songs are really enjoyable, but then, the majority of the lyrics are not transcribed! One can only hope they don't fall into the Skinhead stereotype. Booklet included. (MS)
($4 and postage to Eddi Schessc, Jakobsplatz 11, 8900 Augboorg, W. GERMANY)

VARIOUS ARTISTS - "No Visible Scars" EP

An all-Scottish sampler, starring OI POLLOI, LAST RITES, DISTEMPER, and the CONDEMNED. There's a decidedly Oi-ish feel to this punk and skin band comp, with OI POLLOI taking the honors with "Boot Down the Door," a killer track. Otherwise, nothing startling. (TY)
(Treblinka Records, 17 Percy Rd, Renfrew, Renfrewshire, SCOTLAND PA4 8AZ)

VARIOUS ARTISTS - "Now Is the Time to Act" cassette

A well thought out and executed compilation, which features not only politically conscious bands, music,and lyrics but also editorials, essays, pamphlets, contact lists, and much more! The music's on two 90-minute tapes and features 35 groups from 14 countries. The profits go towards Greenpeace and Rape Crisis. I hope more comps lean toward this direction in the future. Recommended! (MS)
($8 to Paul Spence, Box 13, 59 Cookridge St., Leed 2, West Yorkshire, ENGLAND)

VARIOUS ARTISTS - "Pinch and Ouch!" LP

A regional compilation from Kyushu Island in the south of Japan, this baby features two or three tracks each from six bands: GAI, GEDON, GESS, NO-CUT, AGGRESSIVE DOGS, and KURO. Most all is in a hard-driving original punk style, sounding really good and straightforward. Fine musicianship and production are hallmarks in Japan, and this one is no letdown. Hot. (TY)
(KPP Records, no address)

VARIOUS ARTISTS - "The Vikings Are Coming" LP

This Swedish compilation showcases a variety of newer bands, some rather promising. BEDROVLERZ and CRUDE SS whip away at their three songs each, while BIZARR demonstrate a pop-punk sensibility worth noting. Five other bands put in workmanlike efforts on this variable, but largely entertaining LP. (SS)
(Uproar Distribution, SWEDEN)

VARIOUS ARTISTS - "Questionable" LP

Four bands contribute three tracks each on this comp, which is variable, but respectably workmanlike. BUNCHAFUCKINGOOFS are the only HC band represented, and provide some good satiric numbers, while LIVING PROOF show vast improvement over their LP in a basic, rockish vein. ANIMAL STAGS specialize in mid-tempo goofoid rock, and MADHOUSE are forgettable. A 35/65 affair. (SS)
(Jonestown Records, P. O. Box 1213, Station F, Toronto, Ontario, CANADA)

VARIOUS ARTISTS - "77 KK" LP

This one slipped by us somehow, so here's the review, albeit late. One side is devoted to American bands (DOA, 76% UNCERTAIN , WHITE CROSS, etc.) in first-rate tracks mostly on other records already. The flip, however, is all-French (TROTSKIDS, COLLABOS, and WARRIOR KIDS turn in especially good pop-punk efforts) and all unreleased. A very good comp; if the duplication doesn't bother you, give it a listen. (SS)
(77KK Records, 19 Place du General-de-Gaulle, 91470 Limours, FRANCE)

VARIOUS ARTISTS - "S.N.I.S.H." cassette

Another comp that will satisfy the tastes of all international HC fans and could possibly create some. Bands from eight countries, all whom represent a unique sound. There are the "one-two-crash-bang" bands and the melodic singalong ones. Definitely something for everybody and worth looking into. Booklet included. (MS)
($3.50 to 74 Thornhill Rise, Mile Oak, Portlade, Sussex BN4 2YL, ENGLAND)

VICIOUS CIRCLE/PERDITION - split LP

A domestic release of two Australian powerhouse HC bands. Half of the V.C. material appeared on their Aussie 7", while two of PERDITION's eight tracks showed up on their 7". Well worth picking up, this LP can only help further interest and ties between these two continents, and you'll get some fine sides for your money, as well. (TY)
(Flipside Records, P. O. Box 363, Whittier, CA 90608)

VARIOUS ARTISTS - "Vilda Vanor" LP

This Swedish sampler dips into a variety of pop genres, from nifty pop-punk (KOTTGROTTORNA, TREDJE KONET, SPION 13), highly questionable new wave (WUTABOUT, FLYGANDE NUNNAN), and just plain rock (WHOOPS!, SCANDAL BEAUTIES). The songs vary considerably in quality, but some promising bands are represented, too. (SS)
(Jan Dahlbom, Rodabergsgatan 7, 113 33 Stockholm, SWEDEN)

X - "I'll Kill You/Break the Darkness"

Neither the U.S. or Aussie band, this Japanese combo has decent and somewhat complicated rock/metal meets punk structures, but their falsetto singing really drives me up a wall. For metallers only. (TY)
(Record Store Flat, JAPAN)

ZERSTORTE JUGEND - "Spastic Nightmare" 12"

Forceful, straight-ahead power driven with a tight, well-matched variety of harmonies and rhythms. Medium-paced for speed and melodic in charisma. Rages in similarities to TOXIC REASONS. Different than their first release. (Pus)
(Destiny Records, c/o D. Pollack, WInterfeldstr. 36, 1000 Berlin 30, W. GERMANY)

ZYNTHSLAKT - "Hit Med Stalarna" EP

This 7" represents the tracks ZYNTHSLAKT released on two split EPs with N.O.S. and the PAST, and the material here is gritty, catchy, and highly original. A rockin' punk style is evident on all six songs, though I was particularly drawn to the vocal choruses on "Es Ist Krieg." A good one. (SS)
(Jan Dahlbom, Rodabergagatan 7, 113 33 Stockholm, SWEDEN)

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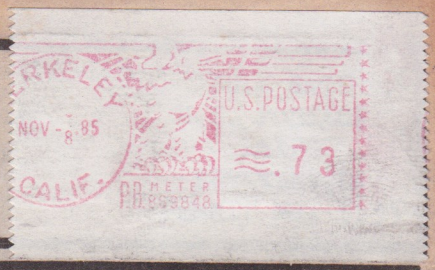

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NEW RELEASES

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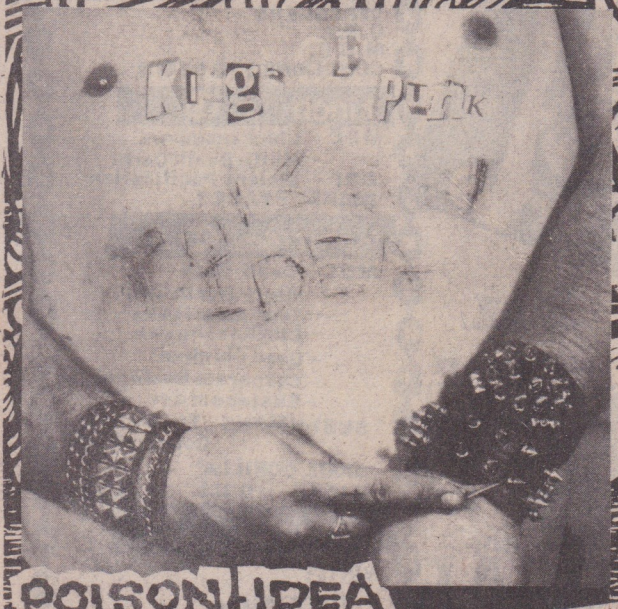

POISON IDEA

pusmort 0012-10 POISON IDEA 'KINGS OF PUNK' LP

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0012-04	PART 1 - "Pictures of pain" mini Lp (england)	$6.00
0012-05	ONSLAUGHT - "Power from hell" Lp (england)	$5.00
0012-06	EXECUTE / INFERNO - split mini Lp (jap / germ)	$5.00
0012-08	CHRIST ON PARADE - "Sounds of nature" 12'	$5.00
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